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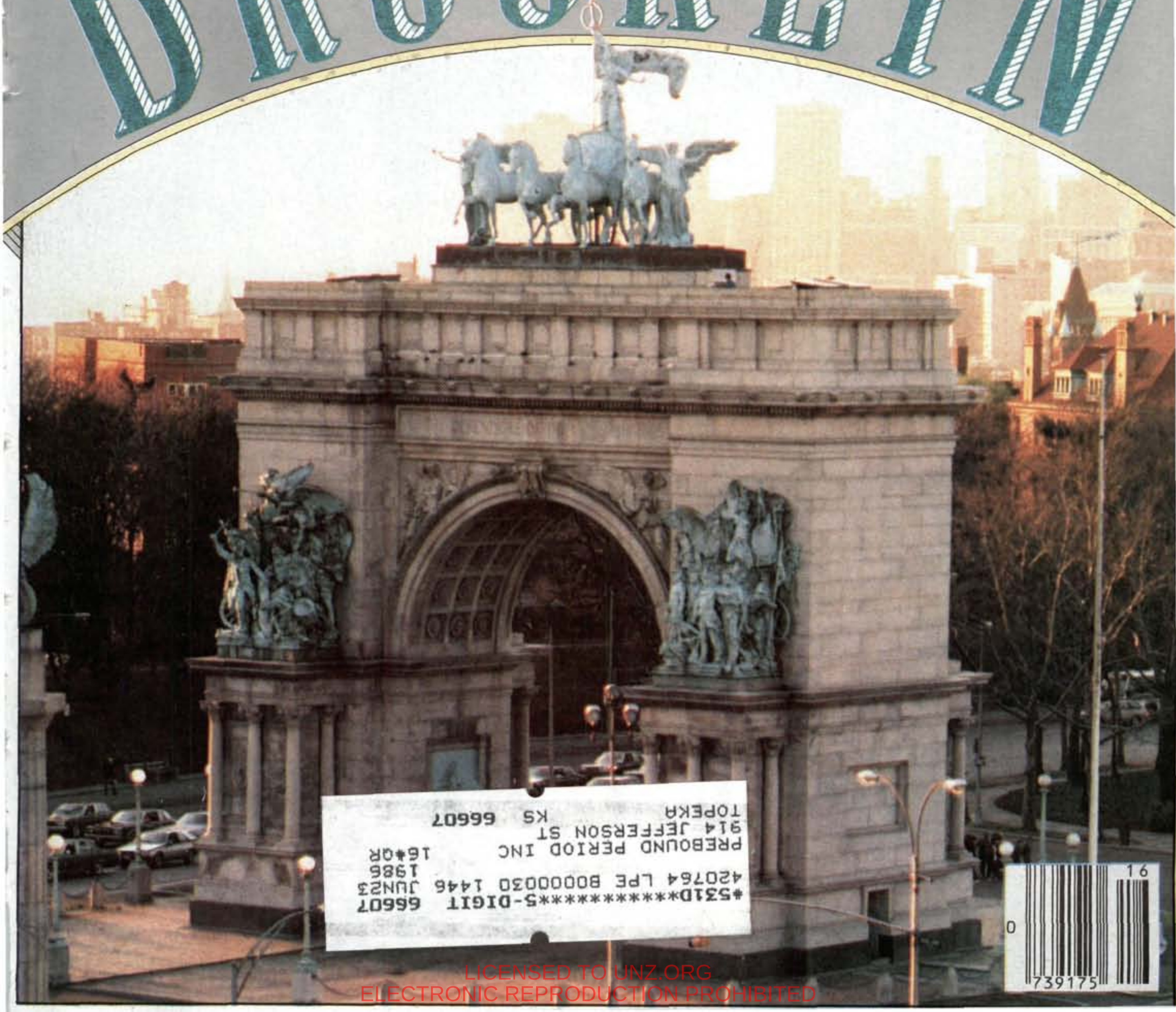
SPECIAL ISSUE

# A NEW DAY DAWNS IN BROOKLYN



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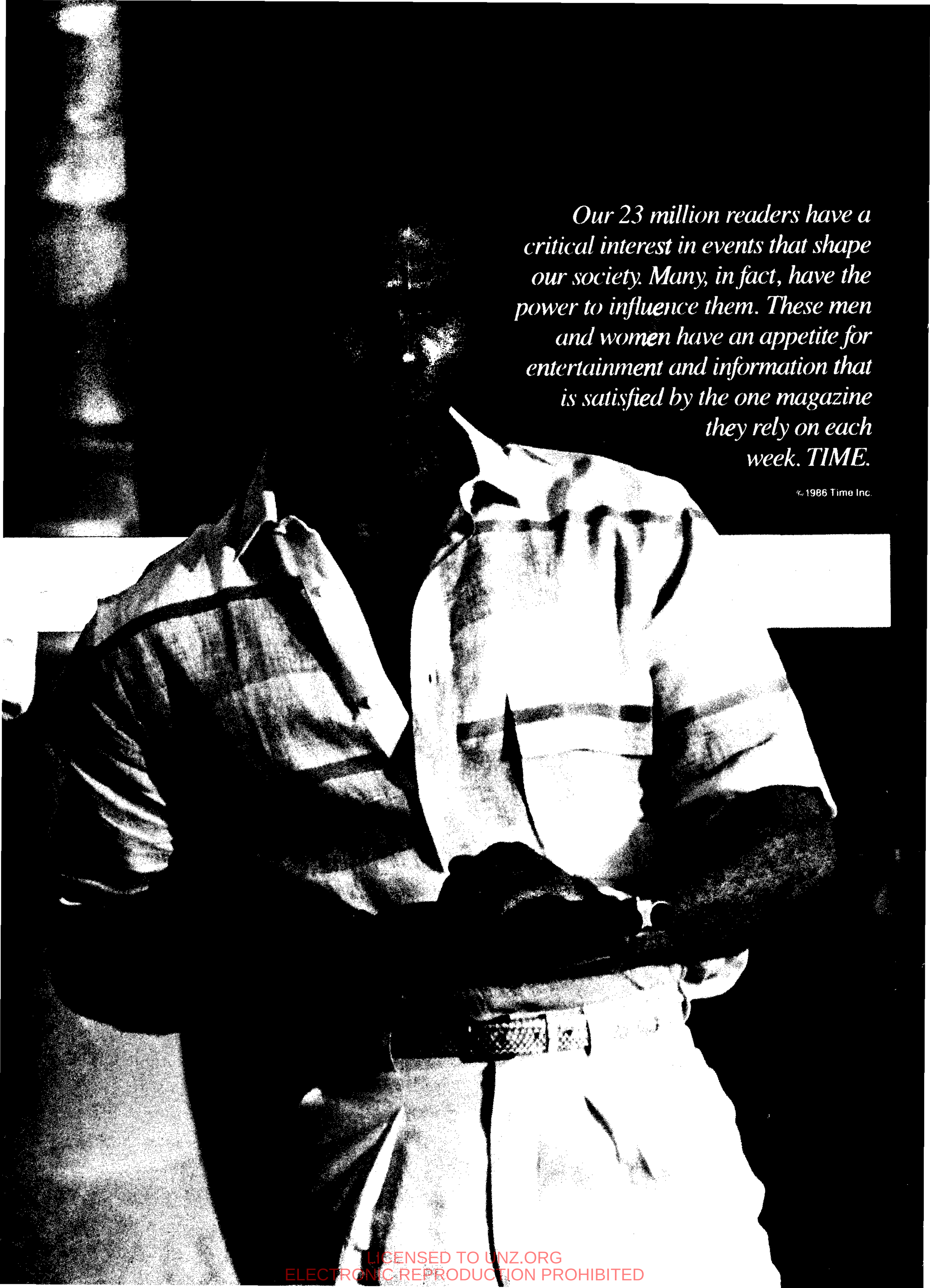

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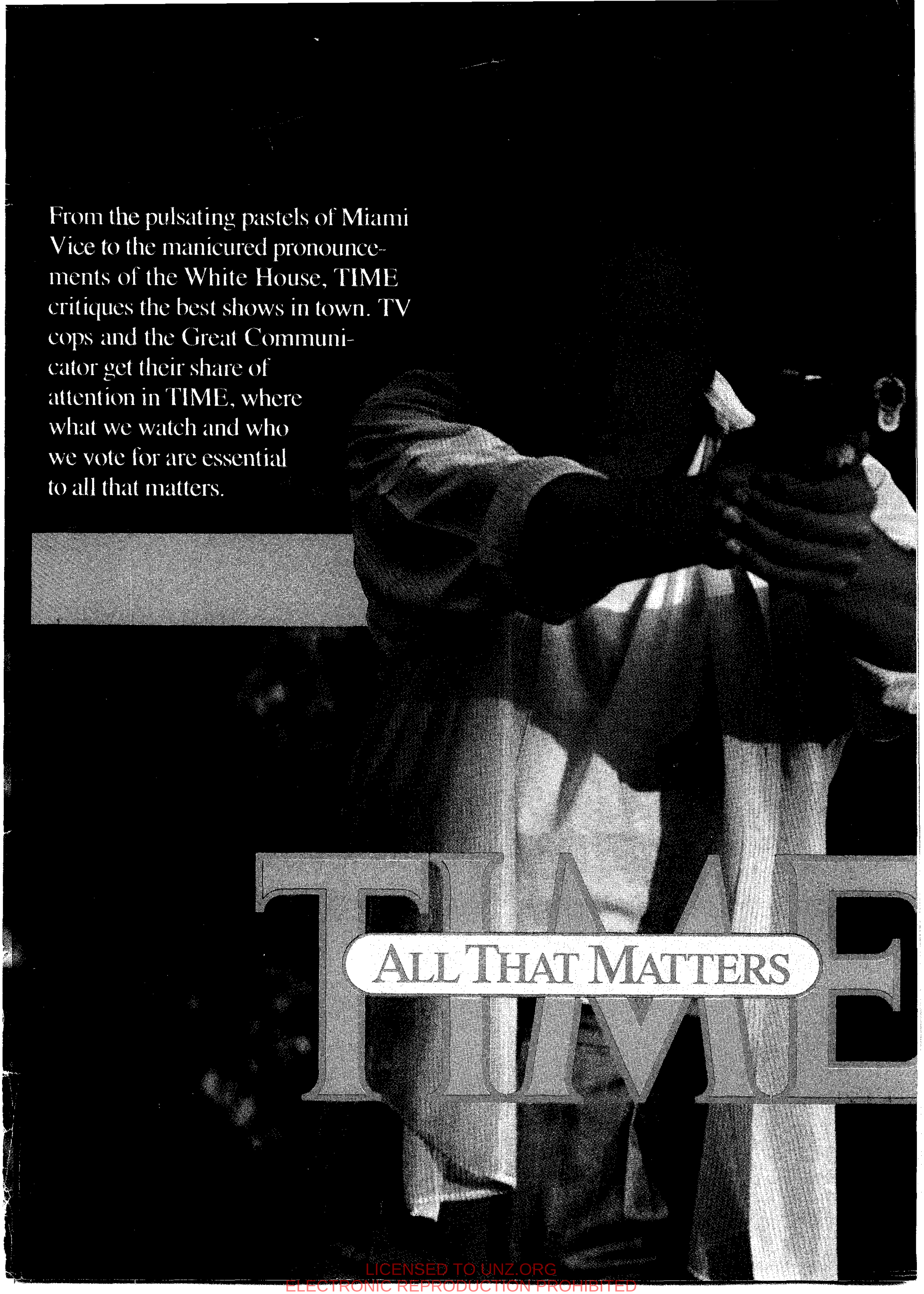

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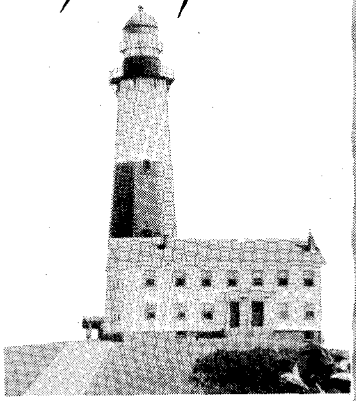

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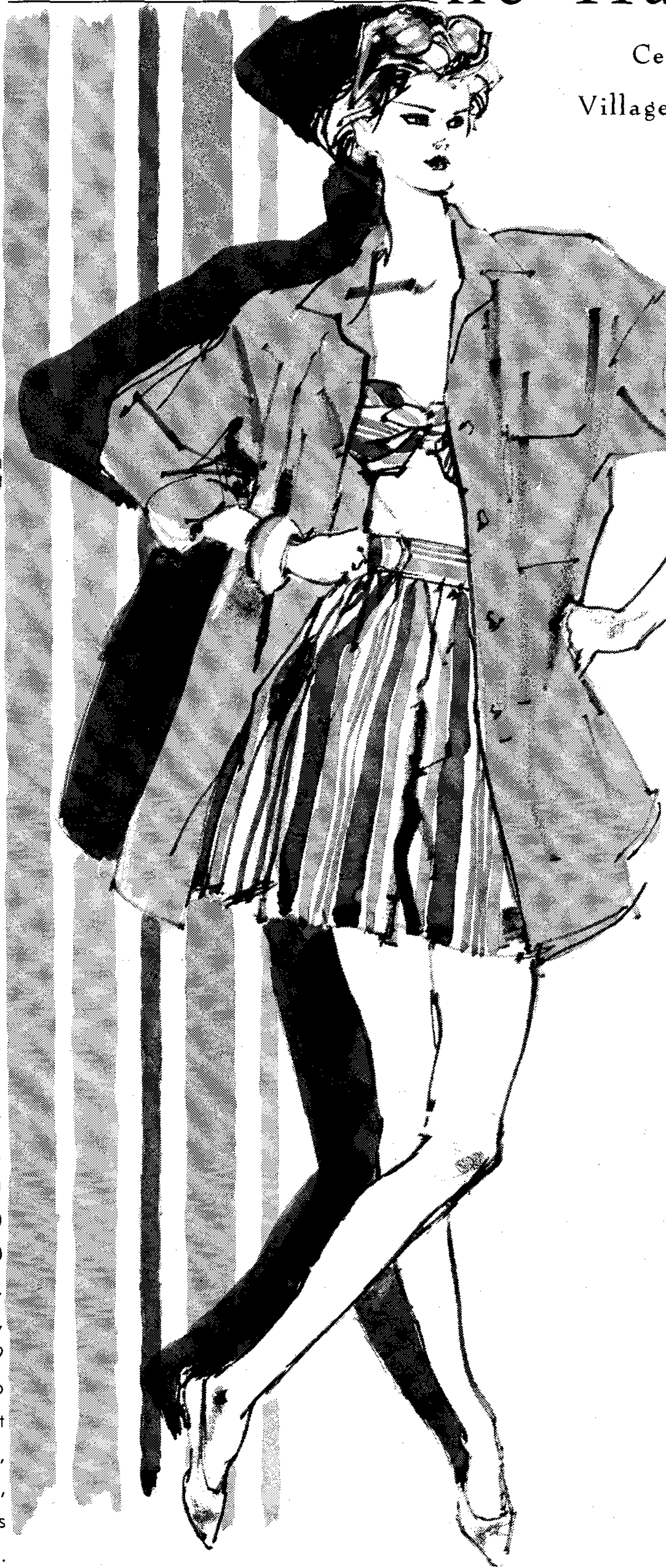
commissioned 1790 by George Washington, is dramatically set at the very tip of Long Island, where it still serves as a beacon for ships of all nations.



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VOL. 19, NO. 16 APRIL 21, 1986

# BROOKLYN

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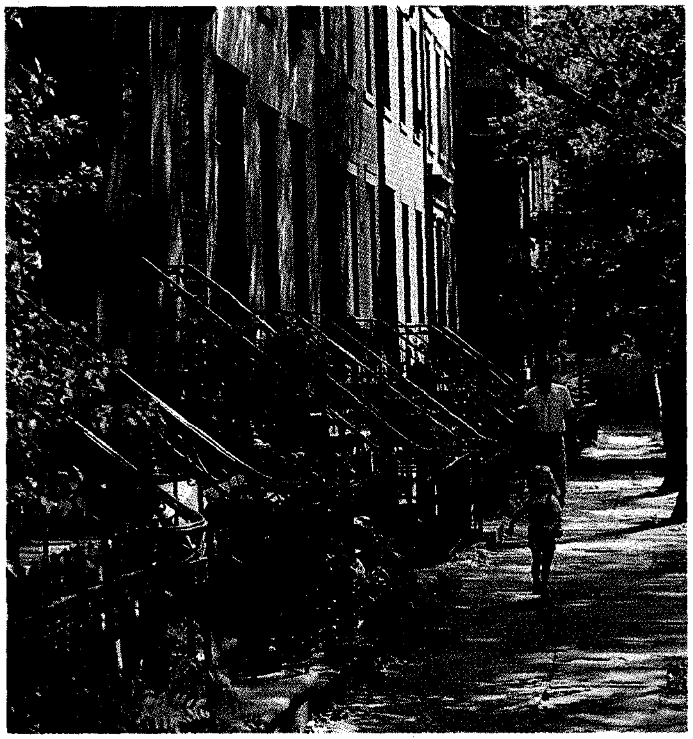

Brooklyn Heights

In 1969, Pete Hamill wrote a cover story for *New York* called "Brooklyn: The Sane Alternative" in which he predicted a renaissance across the river. It's taken a bit longer than Hamill expected, but at last, Brooklyn is a good address. In this special issue, *New York* explores the borough. Three of the writers—Joe Klein, Michael Daly, and Hamill—are Brooklynites. And though much has changed in seventeen years, as Hamill writes in "A New Day Dawns," "the light of Brooklyn remains."

Brooklyn is primarily a place where working people live. Waves of immigrants have moved through it in a consistent pattern: New groups come in, raise families, then disperse. In "A World of Neighborhoods," Joe Klein looks at the borough's ethnic enclaves.

From Brooklyn's salad king to its best private school, *New York* has discovered the borough's heroes, hot spots, and neighborhood characters—a report on "Local Color."

Artists have been living in Brooklyn for years. And for years they've been ignored. But, as Amy Virshup writes in "The Newest Left Bank," Brooklyn's artists—untouched by hype—have developed a strong and eclectic community. "You know when the Impressionists were living in Paris?" asks one painter. "It's sort of like that."

Fifty years ago, there was a Park Slope gin mill called the Palm Pines. But as a neighborhood goes, so goes a saloon, and the Palm Pines is now J. T. McFeely's. And where wages earned by the hour once crossed the bar for shots of whiskey, young professionals now pay for their stuffed artichokes with plastic. "Saloon Society," by Michael Daly.

Some of Brooklyn's most successful new immigrants are from the Caribbean. They've come to New York to escape the poverty of their native countries, bought homes, and opened businesses; many feel they'll soon become a major political force. Peter Blauner reports in "Islands in the City."

In Brooklyn, you can find the dishes of the Old Country, whether that means jerk chicken, gefilte fish, or stuffed cabbage. For "Home Cooking," Barbara Costikyan found some of the borough's best ethnic-food stores.

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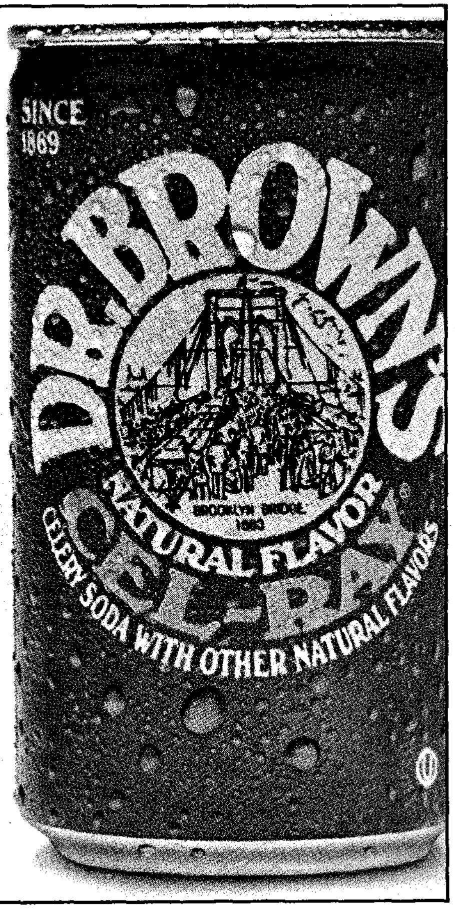

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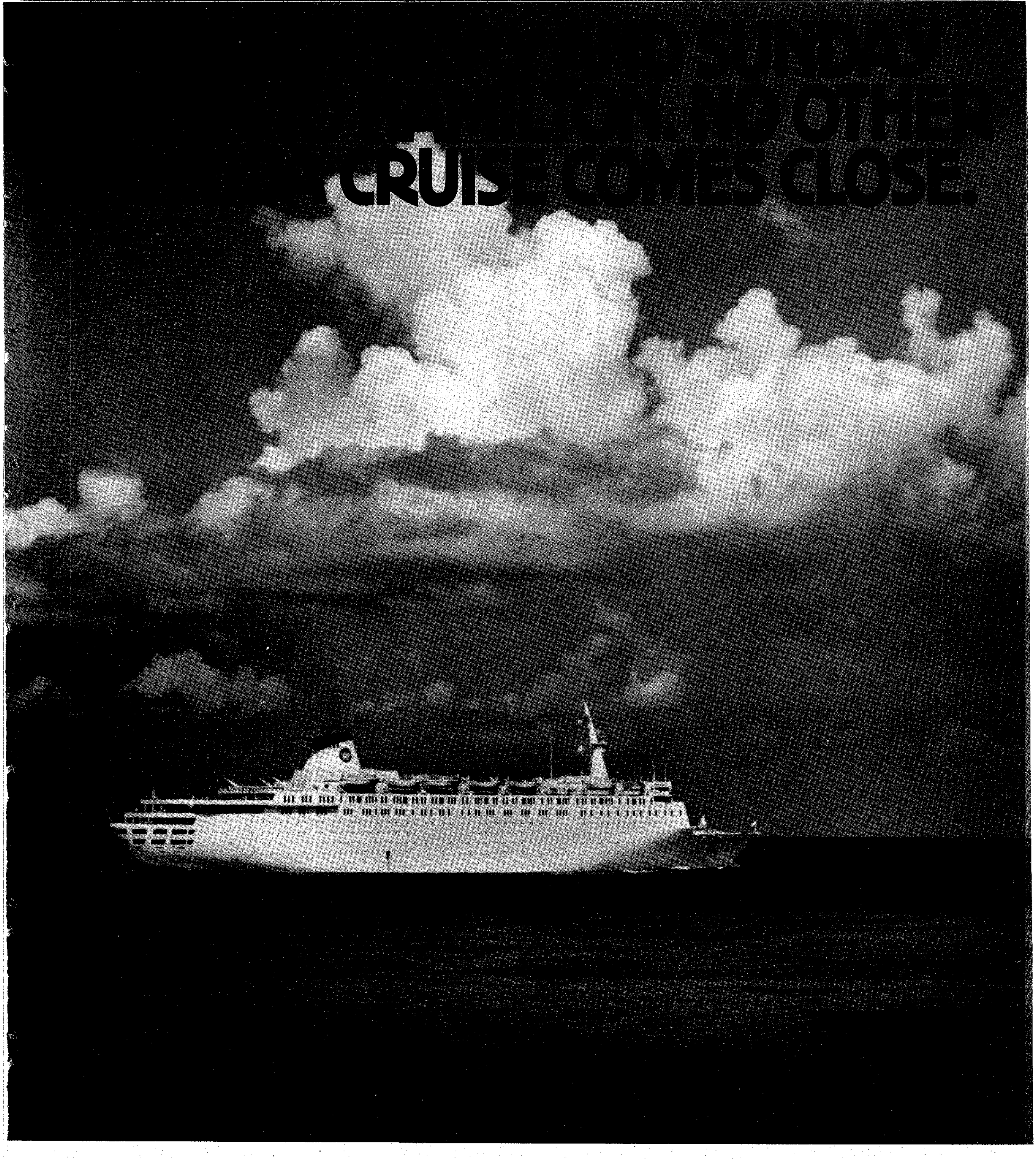

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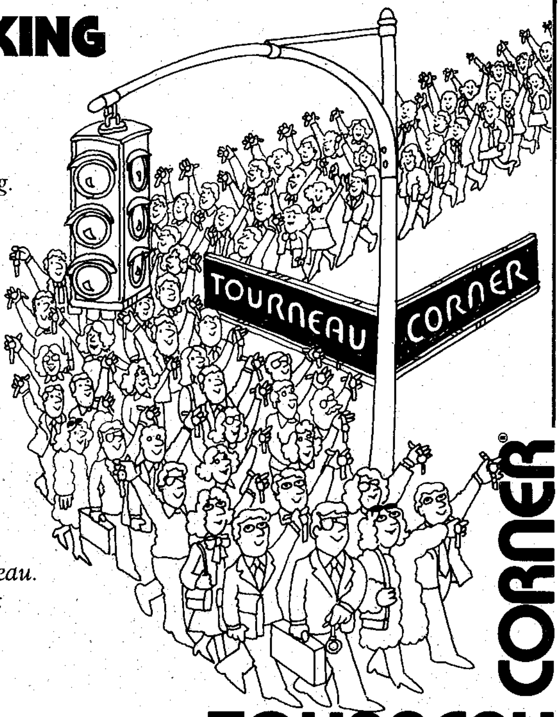

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# LETTERS

## The Trials of Jean Harris

SHANA ALEXANDER'S ARTICLE ON JEAN Harris and her plight was a gloriously written, eye-opening exposé of a hideous injustice ["The Case for Jean Harris," April 7]. Written with the objectivity of a reporter and the emotion of a caring friend, Alexander's presentation should encourage Governor Cuomo to step out bravely and grant clemency to Harris.

*Betty Jane Duval*
Manhattan

I WAS SO MOVED BY THE PIECE ABOUT Jean Harris that I nearly forgot she had murdered someone. Then I remembered. No doubt Harris would never shoot anybody else if she were released from prison, but the whole idea of making her suffer is that the *next* party tempted to put a bullet into an errant lover or maddening spouse just might think of poor Jean and stay her hand.

*Michael Levin*
Manhattan

WERE SHANA ALEXANDER INCLINED TO undertake some *pro bono* work herself, instead of following the TV camera's seductive eye, she might well find some prisoners who don't have a "meager $25,000," the ability to speak English, or the benefit of a team of lawyers and expert witnesses. I'm sure Jean Harris now knows prisoners whose fall from grace, while not as precipitous as her own, was equally devastating—and as undeserved. Their stories, though, remain unpublicized. No causes célèbrés these, because they won't sell many books or magazines. I write not to belittle Harris's obviously compelling case for clemency, but rather to suggest that the problems of New York's justice system are far beyond the powers of any one man to correct, even one as powerful and beneficent as Mario Cuomo.

*Thomas Eddy*
Green Haven Correctional Facility
Stormville, N.Y.

SHANA ALEXANDER'S ARTICLE IS SPECIAL pleading tarted up to look like journalism. Jean Harris is a monster of hypocrisy and arrogance: The harsh headmistress who expelled girls for the heinous crime of possessing pot expects leniency and forgiveness after becoming a drug addict and killing a man. The fact is that an older woman lost her boyfriend to a younger

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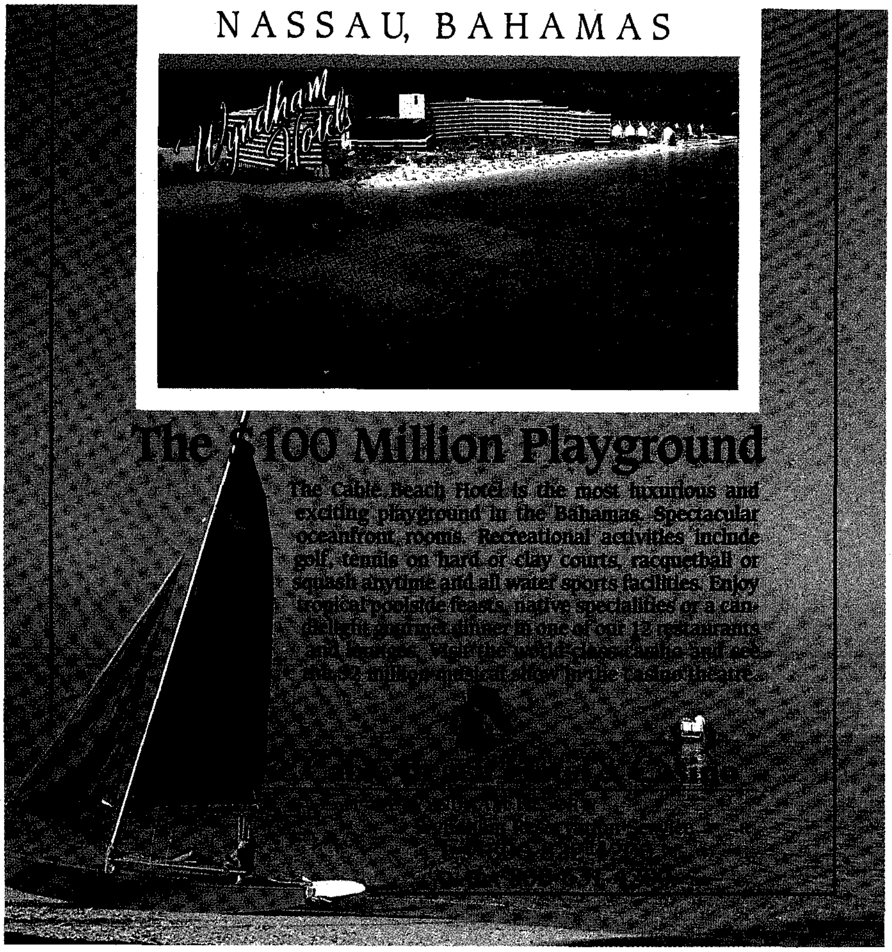

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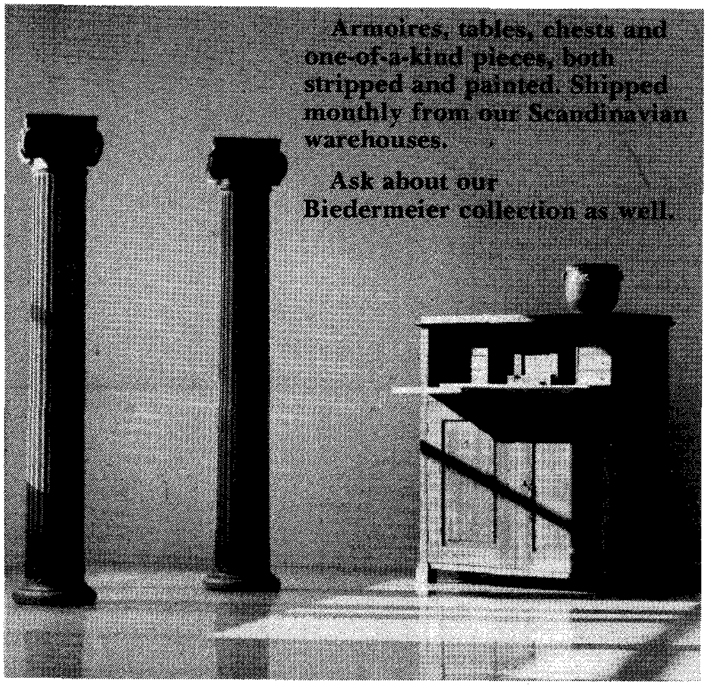

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one. Herman Tarnower got no second chance. Why should Jean Harris? Although I wouldn't mind her being released on parole on the condition that she marry Claus von Bulow.

*Jeffery Wood*
Manhattan

NEAR THE END OF HER ARTICLE, SHANA Alexander writes, "One day when we were discussing clemency, [Harris] burst out, 'I don't want to *ask* for clemency. I want to *give* clemency for what they did to me!' " Alexander makes some convincing arguments for Harris—until she quotes this statement. Harris's arrogance only substantiates the verdict, guilty of murder. If other prisoners were provided the same opportunities to rehabilitate themselves that Harris has been given, many of them would warrant clemency, too. Until they are, she should be treated like any other inmate.

*Eileen Aubi*
Manhattan

### Fallen Idols

TALK ABOUT A "FABLED FACT-CHECKING department." Where was yours when you were verifying your item on Fabian and *The Idolmaker* ["Intelligencer: The Idol Beats *The Idolmaker*" and "Another 'Oops' at *The New Yorker*," March 17]? Taking a long lunch at Doc Grant's? Peter Gallagher played the Fabian-like character in the film; Ray Sharkey, the manager. People in glass houses shouldn't throw blue suede shoes.

*Randi Wershba*
Manhattan

### No Surprise Ending

ALTHOUGH I ENJOYED DAVID EDELstein's profile of actress Christine Lahti ["Screen-Stealer," March 31], I was disappointed by his description of her new movie, *Just Between Friends,* as a film "in which Mary Tyler Moore comes to terms with her own personhood after husband Ted Danson gets killed in a car crash."

According to my mother, who has seen the film, the death of Danson's character comes as a surprise to the movie audience. It won't to me.

*Leslie Weinrach*
The Bronx

### Countering the *Contras*

MICHAEL KRAMER USUALLY WRITES WITH insight and style, but he made a comment in his March 24 "*Contra* Indications" ["The National Interest"] that suggests a fundamental lack of understanding about the needs of Central America.

He wrote that America's interests "are the region's interests as well." Not quite. For decades, the U.S. has shown by its actions where its interests lie: with the continued prosperity of American companies, such as United Fruit. To that end,

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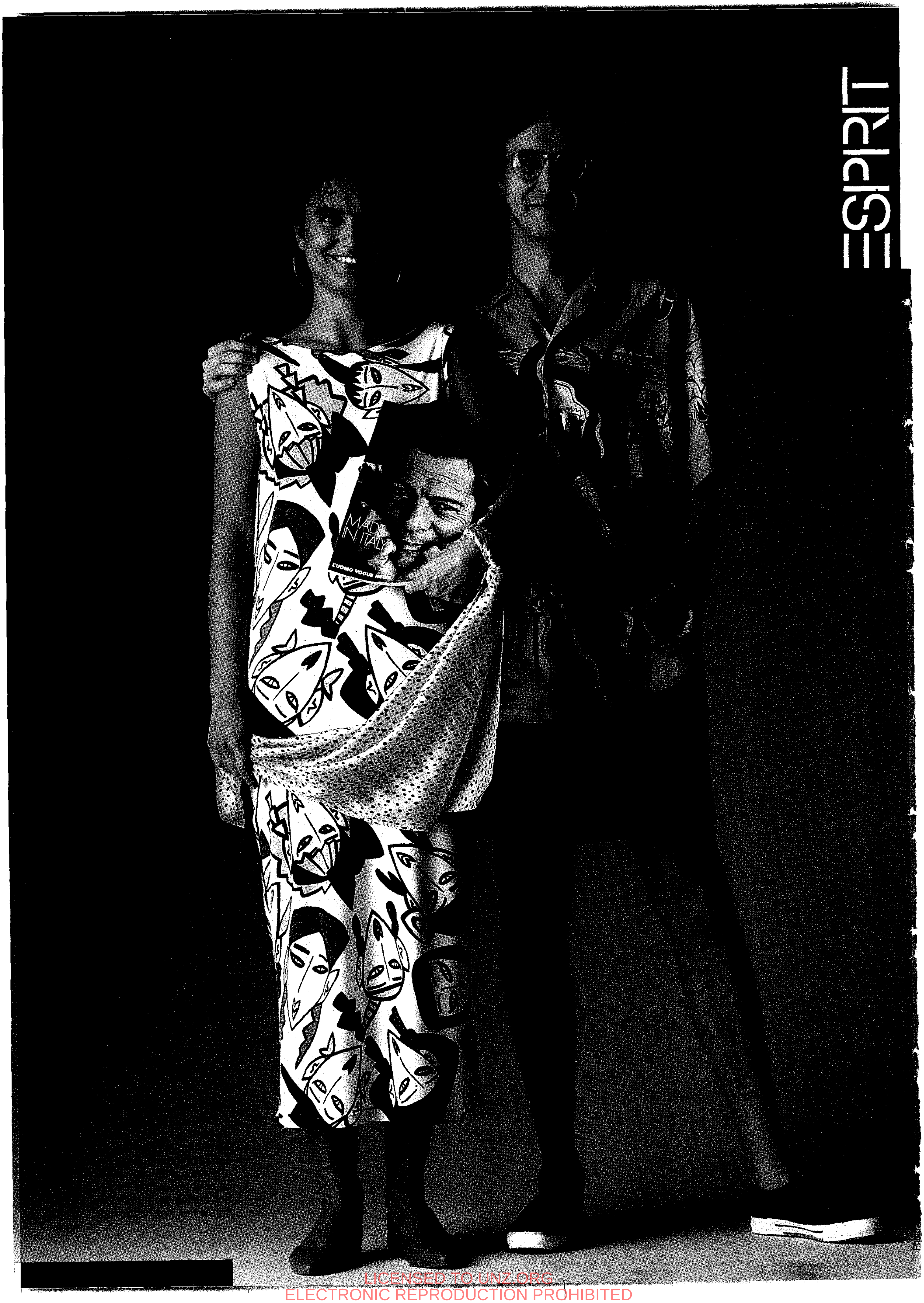
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the U.S. has supported right-wing dictatorships while steadfastly ignoring the interests of the region's hardworking *campesinos*.

Yes, to have peace, democracy, and freedom of expression in Central America would be wonderful. But America's interest is to preserve its hemispheric hegemony. Washington cannot deal with the prospect of a truly independent country in Latin America. That is why there is so much support for the *contras*.

*Scott Aiges*
Fort Lee, N.J.

NOWHERE IN HIS "*Contra* INDICATIONS" does Michael Kramer refer to Nicaragua's 1984 election, which impartial outside observers found to be fair, open, and free, with opposition parties not only encouraged to run but provided with financial assistance. As one of the hundreds of U.S. citizens who were present during part of that campaign, I can testify to its democratic character.

Kramer clearly disapproves of the free decision by the Nicaraguan people to endorse the FSLN and sees a need to "force political change" in Nicaragua by means of military pressure, without which "America's interests . . . are certain to be ignored." I suspect that if he were writing for a magazine called *Moscow* instead of *New York,* he would be explaining why force had to be used in Afghanistan.

*The Reverend F. Sanford Cutler*
Morristown, N.J.

*Michael Kramer replies:* Reverend Cutler should try his line out on Arturo Cruz, the opposition leader prevented from running a free campaign against the Sandinistas he once served. The 1984 election in Nicaragua was no more free and open than those Moscow holds in order to portray the Soviet Union as a democratic nation.

## There's One Born Every Minute

THE TRANSIT AUTHORITY'S EFFORTS TO combat the use of slugs in the subway turnstiles is commendable ["Fast Track: Turnstile Justice," by Eric Pooley, March 24]; however, what is being done to thwart that new breed of ripoff artist, the token-sucker? While I was going through a turnstile recently, someone obstructed my forward motion by holding the bars in place so that the token would not drop into the collection box. He urged me to go through the turnstile sideways, which I did while he kept the bars from turning. As I passed through to the other side, I glanced back and saw him release the bars and suck the still-undropped token out of the slot! He took it out of his mouth, said, "Have a nice day," and headed for the street. Tokens may soon become slugproof, but will they be suckproof?

*Nancy Frischman*
Manhattan

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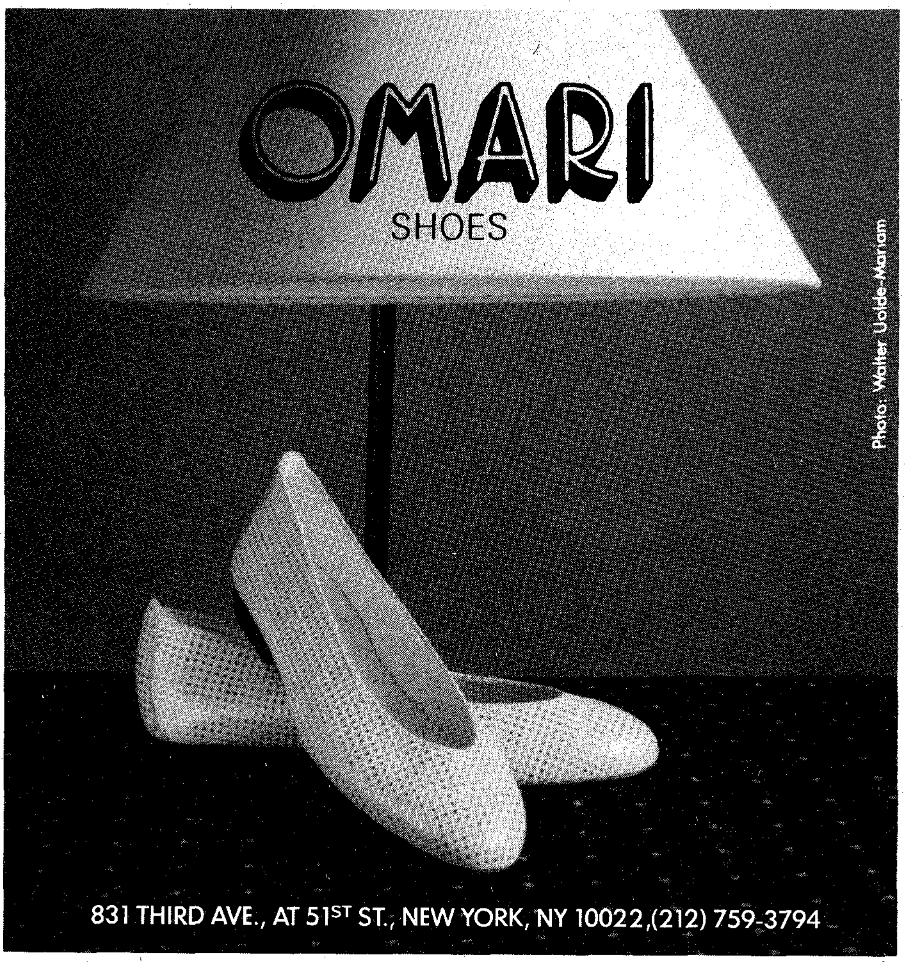
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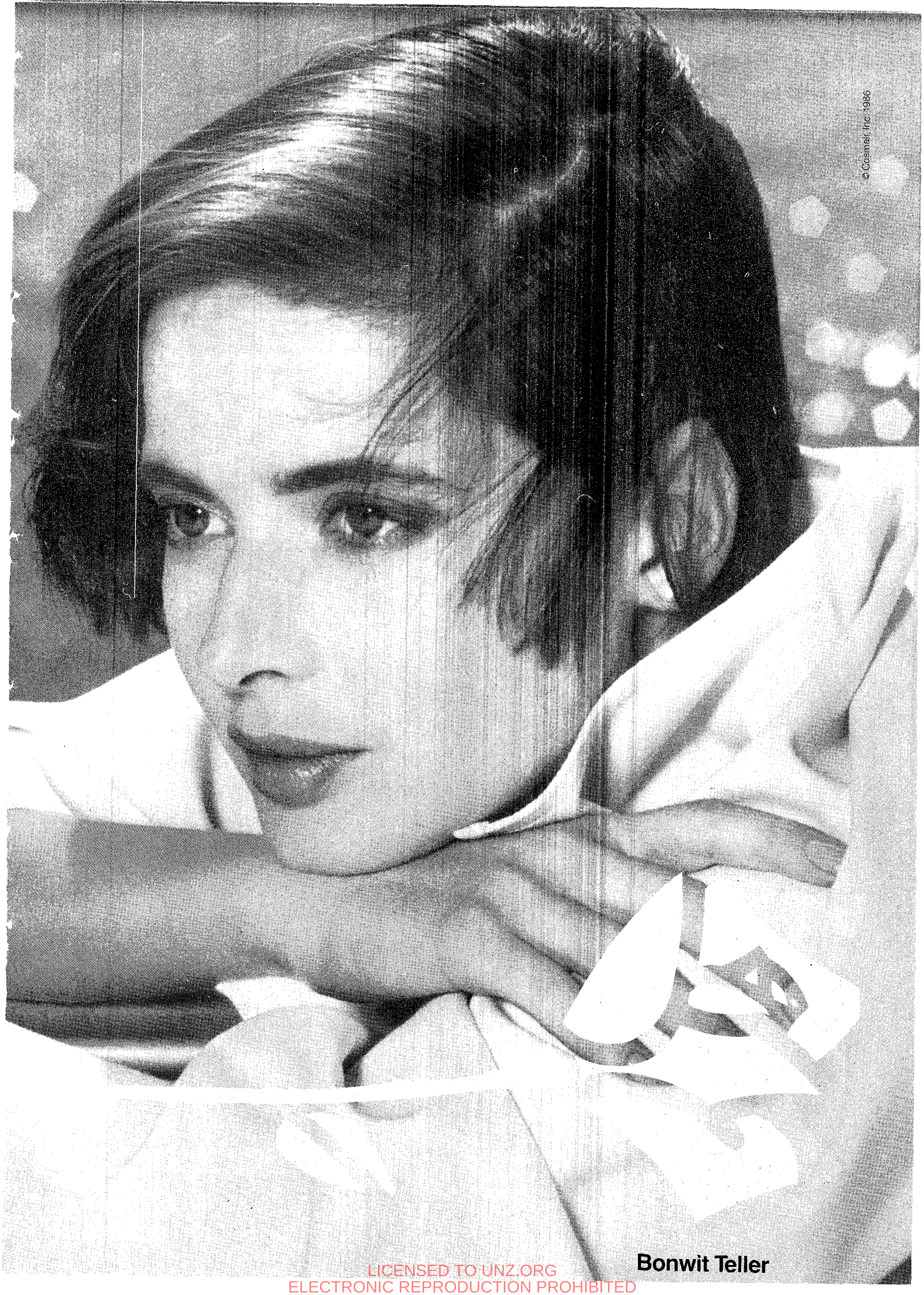
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# INTELLIGENCER

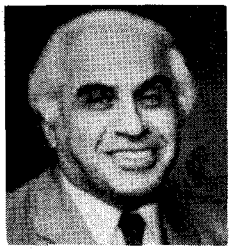
BY JEANIE KASINDORF

**UNCONVENTIONAL BEHAVIOR...IACOCCA EXAM...NEWFIELD'S GOOD NEWS...DEFENDER DAN**

## DEVELOPING WOES FOR MICHAEL LAZAR

Two major West Side developments are proving to be rough country for Michael Lazar. Evidently not content with the city work already in hand, Lazar was trying to land some more at the Jacob K. Javits Convention Center while being investigated in the Parking Violations Bureau scandal. Lazar, the former Queens city councilman turned real-estate developer, was indicted in the case last month. At the time, he was the only developer with a proposal for the convention center's Galleria.

One source has told *New York* that even before the scandals broke, I. M. Pei & Partners, the center's architects, were urging officials to reject Lazar. But the convention center's president, Thomas Galvin, says the pressure wasn't necessary. "We had already decided that we couldn't go forward on the basis of one proposal," Galvin says. "We were seeking out other developers."



*Lazar*

Lazar is facing further problems in the 42nd Street redevelopment. As a result of the PVB probe, he has been dropped as the developer of four theaters assigned to him as part of the project. And now Robert Brandt, whose family owned the theaters, has sent Mayor Koch and Governor Cuomo a letter about the events surrounding the awarding of the job. Attached to the letter is a copy of one sent in 1984 to Koch and the Board of Estimate raising questions about the original deal that the city and state made with Lazar to redevelop the theaters. "The only response we got in 1984," says Brandt's attorney, Martin Schwartz, "was a short letter from Carol Bellamy and a telephone call from then Queens borough president Donald Manes's counsel, Joseph Milano, whose main concern was whether the lawsuit we had filed about the theaters included Manes. No one from the mayor's office or the governor's office has contacted us about either letter."

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Selwyn
CHUD
CHILDREN OF THE CORN
INDIANA JONES
AND THE TEMPLE OF DOOM
THE SENDER

**THE BRANDT THEATERS**

## LIBERTY PROBE SPOTLIT AGAIN

The Lee Iacocca–Statue of Liberty–Ellis Island controversy is about to get another public airing. On April 22, a House Interior subcommittee will hold a hearing into charges of mismanagement of funds and profiteering at the Statue of Liberty–Ellis Island restoration. Federal investigators from the General Accounting Office are planning to present a report based on a ten-month study of the centennial commission's records.

Critics of Iacocca's conduct while he was chairman of the commission say that they expect the GAO report to support their mismanagement charges. But the man who replaced Iacocca as chairman, Wisconsin banker Armen Avedisian, is telling friends that the organization will come off "whistle-clean."

## HELLO, SWEETHEART, GET ME NEWFIELD

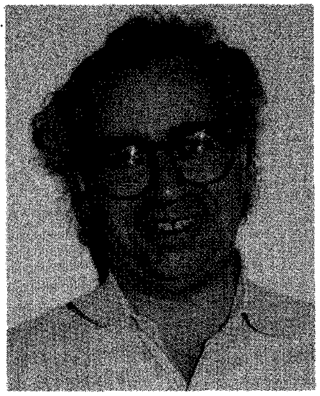
In these scandalous times, Jack Newfield is a man in demand. After *Newsday* landed Sydney Schanberg as a columnist, the *Daily News* got in touch with Newfield about leaving his post at *The Village Voice*. Now the veteran investigative reporter says he and *Voice* colleague Wayne Barrett have reached an agreement to write "a major book" about Mayor Koch and the city's current scandals. The title: *City for Sale*.

*Daily News* city editor Arthur Browne was unavailable for comment about Newfield, but the *Voice* veteran confirmed that they had talked. "I had one meeting with Artie," he said, "but I'm not going into details." Would Newfield really leave the *Voice* after 21 years? "For the right offer, sure," he said. "But the book would defer that at least eighteen months."

## RATHER RESCUES ANOTHER CBS VET

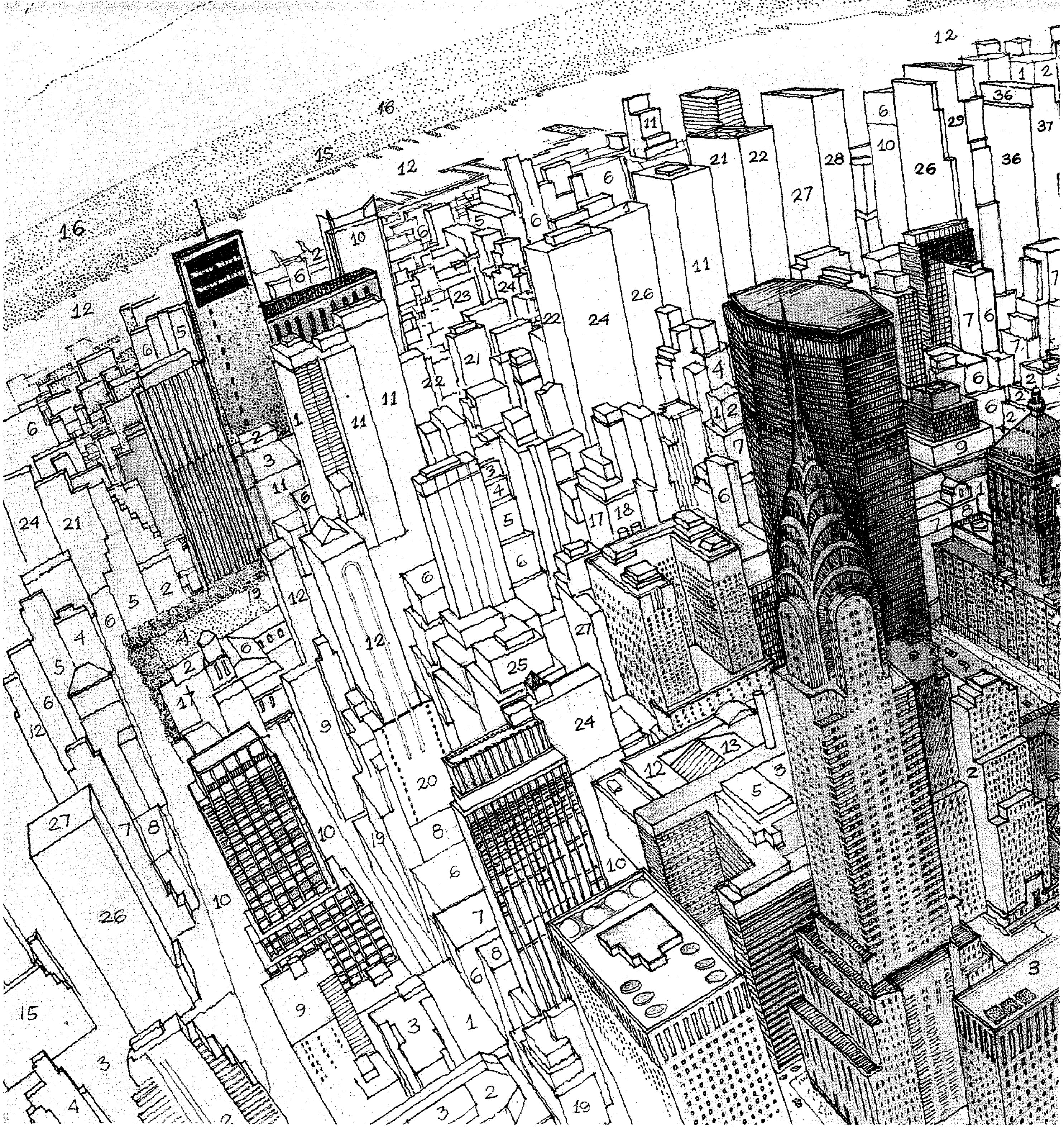
Dan Rather has saved another job at CBS. The network's $2-million-a-year anchor, who talked the network out of sacking law correspondent Fred Graham last January, has now persuaded CBS to keep news-documentary producer Phyllis Bosworth. The producer had been at the network for 30 years, but shortly before Ed Joyce left in December as president of CBS News, word got out that the option on Bosworth's contract was not going to be picked up.

"Dan's argument was that you don't take somebody who has only two listings on her résumé—Cornell and CBS—and let her go like that," says a friend of Rather's. "The message is an important one here: that some of the unfair things that were done under the Joyce regime can be corrected."



**NEWFIELD**

Photographs: top, Wally McNamee/Woodfin Camp; bottom, Fred McDarrah; left, New York *Post*.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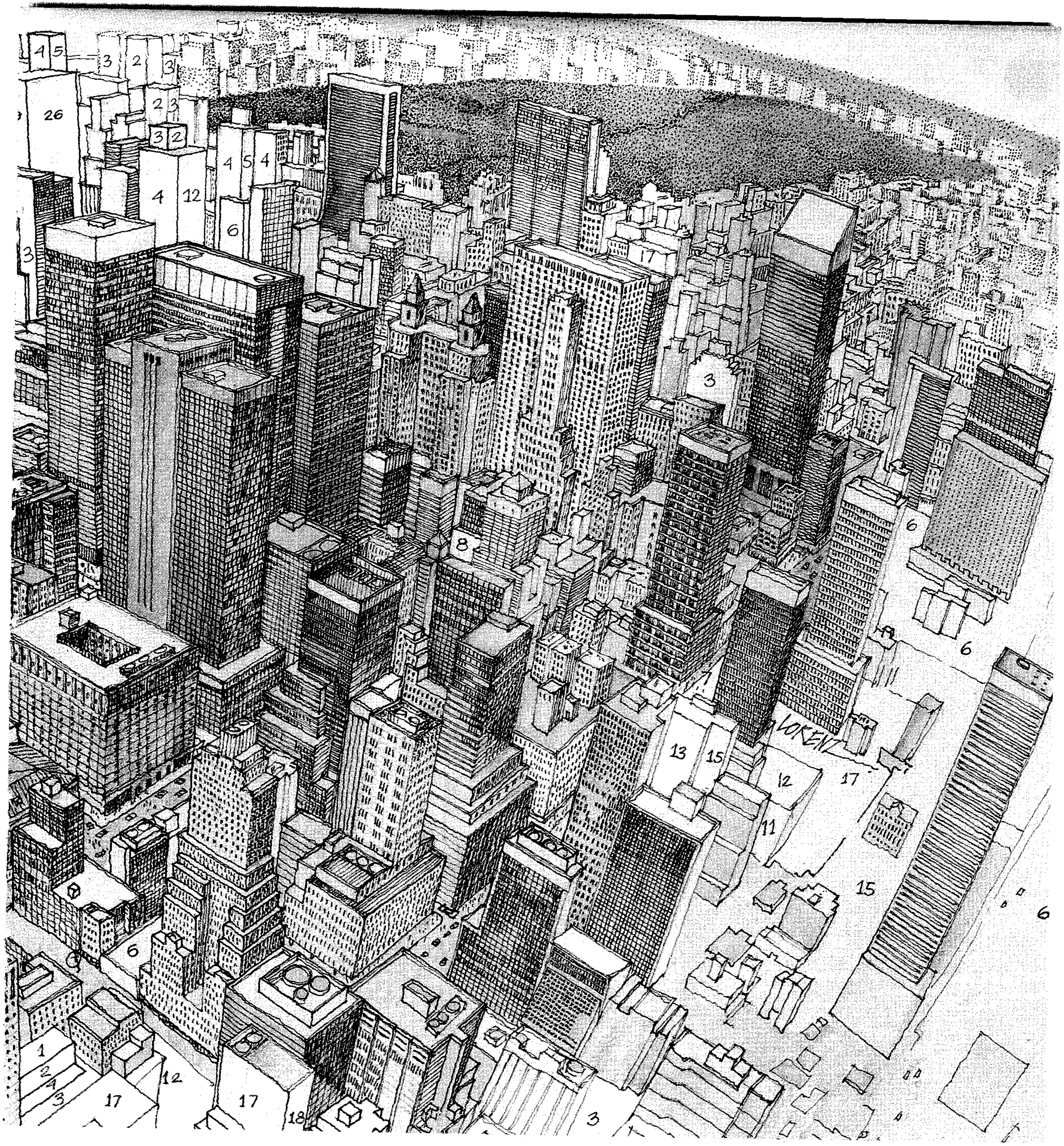
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## The Bottom Line/Dan Dorfman

# BAD-NEWS BEARS

## Dire Warnings on the Dow

THE WICKED 100-POINT DROP IN THE DOW a fortnight ago brought a number of bears out of the woods. But many ran for cover as the market quickly rebounded.

Two bears who haven't disappeared—they think the Dow will tumble 200 to 300 points over the next two months—are market veterans Will Weinstein and Joseph Berland.

"The next short-term move of significance will be down," says Weinstein, managing partner of Montgomery Securities, a leading brokerage firm based in San Francisco.

Montgomery is so convinced this will be the case that the firm is advising its roughly 800 institutional clients—representing about $900 billion in investment assets—to turn 30 to 35 percent of their stock holdings into cash immediately. "We may be early, but we think it's smart to do some selling now," says Weinstein.

The other bear, Joseph Berland, is the chairman of New York-based Gaines, Berland, Inc., a small, institutionally oriented brokerage firm. He argues that the terrific advance in stock prices is already fully reflecting such favorable market developments as low interest rates and low inflation. "You're looking at a very dangerous market," says Berland. "The bargains are gone."

Berland is betting—both for his clients and for his firm—that some of the biggest market winners, such as Upjohn, Fannie Mae, and Federal Express, are headed for big declines. He's making his bets through a basket of low-priced put options, which give you the right to sell a company's shares at a fixed price within a fixed period.

Weinstein and Berland are bucking the favorable trends in interest rates and inflation that have sparked the explosion in stock prices. But they're not entirely alone in their distrust of the market. Other skeptics—though perhaps not as bearish overall—say market values are rapidly diminishing.

One is Warren Buffett, a classy investor with a super record. Buffett, chairman of Berkshire Hathaway, an Omaha, Nebraska, insurance, retail, and media conglomerate, complains that today's market valuations don't permit the kind of gains achieved in the past by his firm's insurance portfolios. In fact, he frankly says that Berkshire Hathaway's stock (about $2,950 a share, up from a 52-week low of $1,725) may be a bad buy for new investors.

A warning is also sounded by economist Ray Dalio, president of Bridgewater Associates of Wilton, Connecticut. Dalio, whose firm counsels Citibank, General Electric, Prudential Insurance Company of America, and the World Bank, among other clients, says a dangerous financial situation clouds the current bull market. He says that Americans have taken on the highest amount of debt relative to their total personal income—over 16 percent—since the Great Depression. He also observes that the nation's booming businesses, notably those in the service sectors, are thriving because of huge credit growth largely financed by foreign lenders. But if the dollar continues to decline, he says, foreigners will withdraw from the market, causing a contraction of credit and a downturn in the economy.

Montgomery's Weinstein argues that "the market is seriously overbought and is filled with all sorts of expectations that won't be met." Those expectations center on good corporate earnings. "But orders are not up to snuff, and there's not enough business in the system," he says. "We're getting disappointing earnings every day. At some point, the market will stop shrugging that off."

Weinstein also points out that the stock groups that have led the market rally—such as the banks, utilities, and consumer staples (food and beverages)—"are getting tired." They're not performing as well as in the past, he says. To Weinstein, this signals a shift in market leadership, and until the new leadership is established, the market, lacking direction, will go down.

Weinstein also complains that there's too much "ebullience": "Everyone comes in every day expecting the market to go up. When you have such enormous complacency, you know it's time to worry." He thinks the Dow will drop about 200 points over the next two months.

Weinstein, it should be pointed out, guessed the market wrong last September when he predicted that the big run in the stock market was over. The Dow, around 1,340 at the time, later climbed above 1,800. However, he has been on the money many times with his market predictions. And given Montgomery's institutional clout, Weinstein's views are certainly worth considering.

Looking beyond the projected market sell-off, Montgomery expects the economy to pick up either late in the third quarter or in the fourth quarter. As a result, Weinstein explains, Montgomery sees "a new darling in town": the cyclical company, one that's especially sensitive to economic swings.

In that context, Montgomery has singled out a number of stocks that it thinks should be accumulated during periods of market weakness. These include Eaton Corporation, Deere, Ingersoll-Rand, Coherent, Inc., Ultrasystems, and American Motors. Selected technology companies

### TRACKING THE GIANTS

What the Biggest Investors Are Buying and Selling

| Purchases | Sales |
|---|---|
| Duquesne Light | Beatrice Companies |
| IBM | Shell Transportation |
| Aetna | Great Western Financial |
| Travelers Corporation | Texas Instruments |
| Phibro-Salomon | American Brands |
| Riggs National | Union Carbide |
| Exxon | Burroughs |
| Weyerhaeuser | Intergraph |
| Duke Power | Amoco |
| Consolidated Edison | American Electric Power |
| Tribune Company | Pfizer |
| Black & Decker | Texaco |
| General Motors | Delta Air Lines |
| K mart | American International Group |
| W. R. Berkley | R. H. Macy |
| Manpower | Monsanto |
| GTE | Comdisco |
| Atlantic Richfield | Data General |
| Chemical New York | Payless Cashways |
| NYNEX | Johnson & Johnson |

NOTE: Purchases and sales for week ending April 4, 1986, in descending order of dollar volume.
SOURCE: Indata, a service of Gordon, Haskett & Company, Southport, Connecticut.

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are also favored as economic plays. Chief among them: Data General, Intel, General Motors EDS (computer services), M/A Com, Xicor, and National Semiconductor.

Montgomery's enthusiasm for technology is not shared by many of the nation's biggest institutional investors, according to a study of what these investment giants have been buying and selling (chart, page 19). A rundown of their largest sales for the week ended April 4 includes four big-name technology stocks: Texas Instruments, Burroughs, Intergraph, and Data General. On the other hand, IBM, the kingpin of technology, was the second-largest purchase made that week. These transactions are reported by Indata, an outfit in Southport, Connecticut, that monitors the stock purchases and sales of 1,200 equity portfolios with $139 billion in combined assets.

Berland is even more bearish than Weinstein. He thinks the Dow could drop as much as 300 points over the next two months. One big reason: He expects inflation—and later interest rates—to head back up again because of firming oil prices. He expects oil, which is fluctuating wildly in price, to stabilize later this year at higher-than-expected levels—between $16 and $22 a barrel, and probably closer to the high end of the range. At press time, crude was $13 a barrel.

Berland sees oil prices moving back up largely because of American pressure on the Saudis and perhaps on the British to cut back oil production. As evidence, he points to recent comments by Vice-President Bush and President Reagan expressing hope for a stabilization of oil prices. Berland contends that these remarks are a clear sign that political actions will be taken to boost oil prices.

In his conversations with his institutional clients, Berland says, he hasn't heard many good stock stories. "The people I speak to are buying because they've got money to spend—not because they're excited about stocks," he tells me.

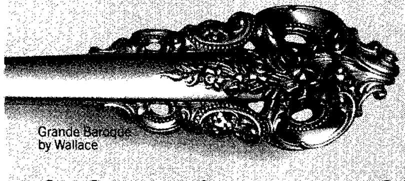
Many bulls argue that there's a shortage of stocks—a reference to the elimination of over $100 billion worth of equities over the past eighteen months because of mergers, leveraged buy-outs, and corporate stock-repurchase programs. Berland describes the shortage argument as nonsense. "Just look at the new and secondary stock offerings [stock sales by large shareholders]," says Berland. "We're getting billions of dollars' worth of these offerings; so where's the shortage?"

Berland's basket of put options also includes AMR (formerly American Airlines), Disney, Hewlett-Packard, Community Psychiatric Centers, Waste Management, and Alza.

"I'm hoping to make five to ten times on my money," Berland says, "because this market is coming down big." ■

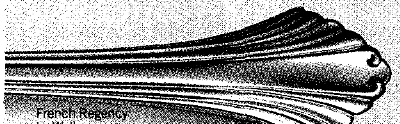
# Two come first.™

At the risk of appearing to be advocates of selfishness, we would like to advance the opinion that people should place themselves well before others when it comes to serving with sterling.



Put quite another way, we can think of many occasions when breakfast, brunch, lunch, dinner or supper for two can be infinitely more special than the majority of dinner parties for multitudes of six, eight, ten or twelve.

That being said, we've decided to depart from tradition by making a very special offer. An exquisite velvet covered chest of sterling with a personalized nameplate just for the two of you. In any of thirty Wallace or International patterns.

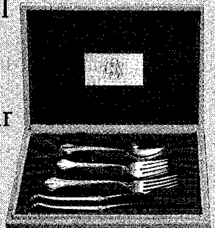


Looking at it one more way—"Sterling for Two" can be easily used one hundred or more times a year, while service for twelve remains a concept most modern hostesses would prefer to keep down to two or three times a year, at most.

So there you have it. Sterling whenever you want it just for the two of you. Obviously, should you insist upon buying silver for you and eleven others, Wallace-International won't argue. We'll be delighted to comply with your wishes and provide as much sterling as your heart desires.

But the point is—if the only way you can have sterling in your home is to deny sterling to your guests, do it. By all means, don't hesitate. After all, in the end, two is really all most of us can rely on anyway—if we're lucky.

Rhapsody
by International



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## On Madison Avenue/Bernice Kanner

# MERGER MOST SWEET

**ADMAN OF THE HOUR:** *Chuck Peebler, head of Bozell, Jacobs, Kenyon & Eckhardt.*

## Lorimar's New Production

WHAT DO SURDYK'S LIQUOR STORES IN Minneapolis, the River City Round-Up (the annual community event in Omaha), Sewell Village Cadillac in Dallas, and the Dino De Laurentiis Entertainment Group have in common? Bozell, Jacobs, Kenyon & Eckhardt. Bozell & Jacobs (which merged with Kenyon & Eckhardt in January), long known for its grassroots approach to advertising, has gone Hollywood.

Pre-merger, B&J was the nation's twelfth-largest agency, K&E the twenty-sixth largest. Now, by BJK&E's own estimation, it is No. 9, with billings of more than $1 billion—much of it courtesy of Chrysler Corporation, formerly at K&E, and American Airlines, at B&J.

De Laurentiis isn't the shop's only Hollywood connection. It also handles Lorimar Films, Lorimar Productions, and Karl Lorimar Home Video—virtually all of Lorimar's business. But that's not surprising: Lorimar, the communications company best known for its successful series *Dallas* and *Falcon Crest,* owns BJK&E, having bought K&E in 1983 for around $21 million and, three months ago, B&J, for about $40 million. Theirs is a holding-company relationship unique in the annals of advertising.

No sooner had the two agencies become one than BJK&E began to set off sparks. First there was the winning of the highly coveted $45-million Merrill Lynch account last month. In the wooing, the agency spent more than $250,000 on original research, developed and tested five campaigns, worked 130 "core" people virtually around the clock for seven weeks, and filled seven loose-leaf notebooks with presentation materials, says Chuck Peebler, BJK&E chief executive officer (and the former head of B&J). "The pitch was like climbing Mount Everest or running a four-minute mile: It was a memorable shared experience, and after it was over, this burning passion had died," says Peebler. "I was depressed." The postpartum blues lasted from the final pitch on a Thursday to the following Monday, when the Merrill Lynch team phoned to congratulate their new agency. Within two weeks, De Laurentiis had assigned his $40-million account to BJK&E. Shortly thereafter, a half-dozen smaller accounts came onboard.

What is the shop's secret weapon? It's "close to the customer," boasts a series of ads the agency has recently run, reflecting its down-home approach to the business. The ads point out that BJK&E has eleven full-service offices—giving it broader coverage than any other agency—and eight regional buying offices, "so that buyers don't purchase 50 markets long-distance a few times a year but, rather, two or three markets that they're in constant touch with every week," says Peebler. "'Close to the customer'—that phrase that brands us—is a precise metaphor for who we are."

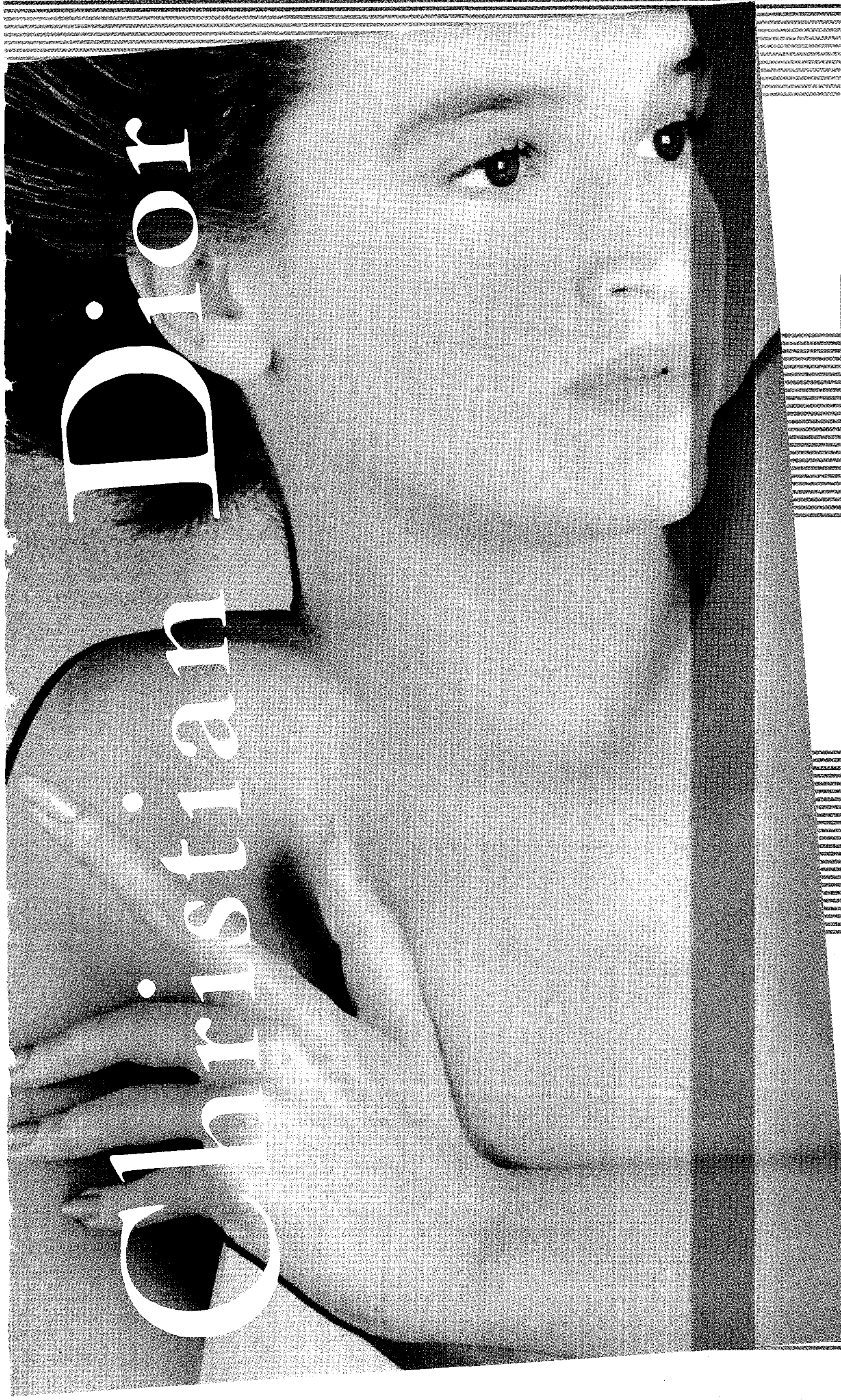
To foster the closeness, BJK&E welcomes local and *pro bono* public-service accounts. "We don't want to be voyeurs in a community," says Peebler. "We want to be involved in it, to be a part of it, to understand the people and their values. I've always believed that you've got to pay rent for the space you occupy on this earth." While most U.S. corporations contribute on average less than 2 percent of their pre-tax earnings to charity, B&J historically has donated 5 percent. And it turns out a higher-than-average ratio of *pro bono* advertising.

BJK&E also welcomes the kind of laborious trenchwork other shops would scorn, including "more yellow-pages campaigns and trade-show dinners than most other agencies," declares Peebler. Indeed, it is the largest buyer of radio time and second-largest of newspaper space—labor-intensive local media buying. And it is the seventh-largest buyer of spot television, also a difficult purchase. On the other hand, the amount the agency spends on network-television time is only about half of what the tenth-largest buyer of network time spends—even taking into account its Chrysler and American Airlines commercials.

The various branch offices function as the connecting links between the agency and the public. Most of the offices have an employee whose sole responsibility is handling requests from other offices; the only way the individual branches can justify this expense is to call on one another. The result: more than 300 interoffice surveys a year. Thus, when Minnetonka Laboratories contemplated a new product line based on *Sesame Street* characters, one of the offices asked every BJK&E employee with a preschooler at home to name the child's favorites. (Peebler's five-year-old son picked Big Bird.) In preparing the Merrill Lynch pitch, the agency again turned to its in-house universe. Who already had a cash-management account, and who had it with Merrill Lynch? Fifty-four in-depth interviews later, BJK&E had the backbone of its successful strategy.

"Close to the customer" has another meaning, too, for BJK&E's customer is not just the end consumer but its client, the advertiser, as well. Close friendships have played a part in the agency's success. Leo-Arthur Kelmenson, formerly the chairman of K&E and now chair of the executive committee of the combined operation, is a longtime buddy of Lee Iacocca's. De Laurentiis executives admit that their leader's friendship with Lorimar chairman Merv Adelson created "a

Photograph by John S. Abbott.



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A low lather, soapless, cleansing bar for normal to oily skin.

**Hydra-Dior Complexion Brush**
Gentle enough for even the most delicate skin.

**Hydra-Dior Refreshing Clay Mask**
Camomile, cucumber, allantoin and clay gently deep cleanse all skin types.

**Hydra-Dior All Day Refresher**
With mint water to mist on skin to revive the complexion. A wonderful pickup for all skins.

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*Lunch, Brunch, Dinner*
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certain level of comfort." And Peebler himself has long been a close friend of Merrill Lynch's chairman, William Schreyer.

In fact, Peebler's career at B&J grew out of a close personal tie. A native of Waterloo, Iowa, he had been an assistant to the vice-president of a Nebraska department store when he met Susie Jacobs, the daughter of agency founder Morris Jacobs, in 1955. (B&J got its start 65 years ago in Omaha when Jacobs and Leo Bozell, both originally newspapermen, set up an agency that, in time, came to specialize in utilities. Each utility wanted a local service office for its own region, and those offices eventually grew into the firm's cross-country network. As for K&E, it was founded by Ray Lillibridge in downtown New York in 1899. Just before the Depression, Lillibridge sold his interests to two associates, Otis Kenyon, a mechanical engineer, inventor, translator, and book editor, and Henry Eckhardt, a newspaperman and advertising copywriter.)

Peebler joined B&J in April 1958 at the bottom of the production-department ladder, married Susie Jacobs in June, and became a vice-president in charge of new business and a member of the planning board two years later. In 1965, he became president, and in 1967, chief executive. That year, he formed a group of employees that bought the agency, and began steering it on a heady acquisitions course. Though Peebler and Susie Jacobs were subsequently divorced and he remarried, he held on to the reins and propelled B&J's billings from $20 million to $750 million in twenty years.

"I had to come to New York to find out how good I was," says Peebler, who was restless being a big fish in the small Omaha pond. Although he moved to the city eight years ago and is an ardent convert, he hasn't left his roots all that far behind. "My basic values are midwestern," he says with an aw-shucks grin. Among his homespun philosophies: "People don't care how much you know until they know how much you care."

But twenty years ago, the pressure cooker of New York almost cooked him. His agency had just acquired Emerson, Foote—and Peebler, who was spending a lot of time in New York, acquired an ulcer. "It seemed that everywhere I looked, the new people were telling me, 'We don't do things that way,' " he remembers. Frustrated, he chartered a boat in the Caribbean, found inspiration in Frank Sinatra's "My Way," returned, fired seventeen of the naysayers—and got rid of his ulcer in the bargain.

B&J may have been the country's fastest-growing major ad agency in the last decade, but it never commanded the respect and recognition within the industry Peebler felt it deserved. Neither, in his opinion, did K&E, although it had a reputation for producing more memorable advertising. The two agencies together may achieve what each shop had not been able to do on its own. Among the highlights of BJK&E's current crop of commercials: an American Airlines spot showing an Agent 007 type being readied for a futuristic flight, and another in which weary Brad, stopping at the office on his way home from a business trip, is rewarded for his hard work with plane tickets to Hawaii. The theme song: "Something Special in the Air."

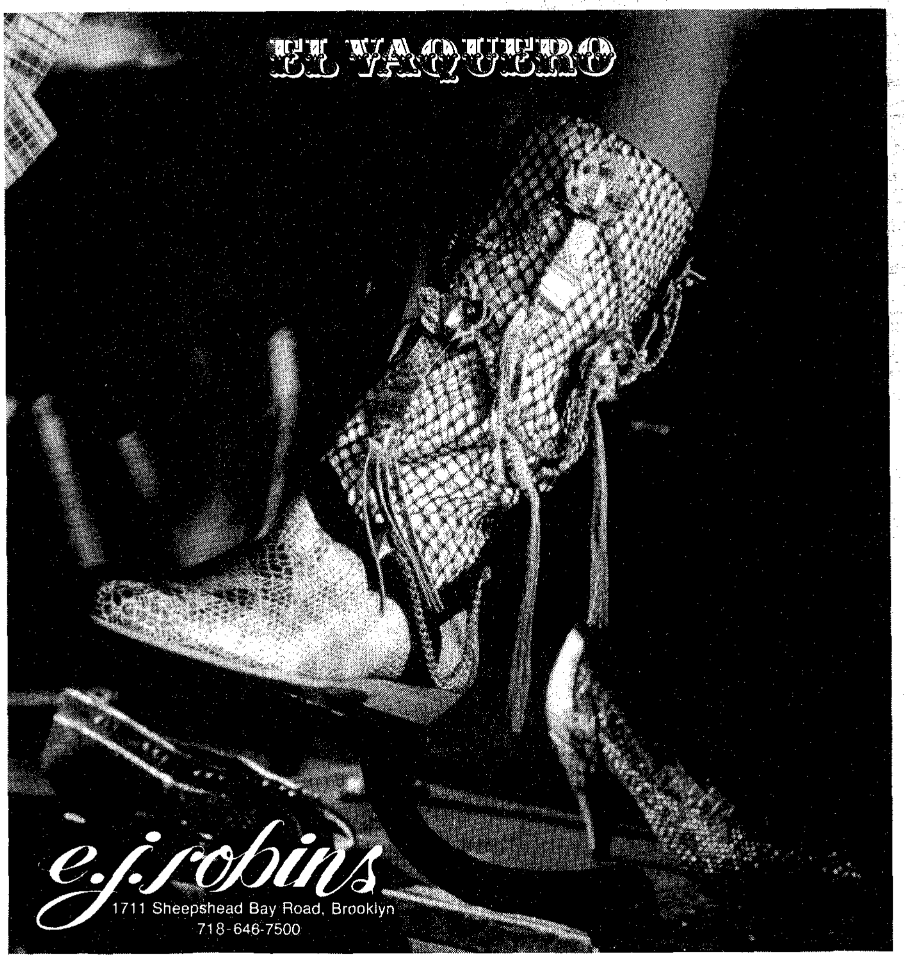
The punk MTV look sells Lee jeans, and real Holiday Inn employees promise to work hard to make your stay comfortable. For Check-Up plaque-fighting gum, a Rodney Dangerfield look-alike is humorously assaulted by the war being waged in his mouth, and an old-time ballgame where fresh-roasted peanuts are hawked is the setting for a Planters peanuts pitch.

Wild music and surreal situations promote Chryslers, those "dull but dependable critters of predictability." And a Chrysler and a BMW engage in a wheel-to-wheel acceleration-and-braking contest on the deck of an aircraft carrier, to the accompaniment of "Over There." But perhaps more striking than any individual commercial is their cumulative effect: This is a reel that focuses on Americana.

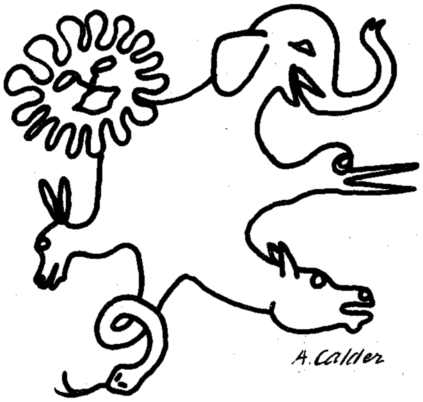
Parent Lorimar had previously considered buying broadcasting and publishing operations, but when an investment banker offered K&E, the company snapped it up. Then, after looking at a handful of other agencies, it settled on B&J as the best fit. "We wanted to diversify, not just because the entertainment business is cyclical, but because advertising is so similar to it," says chairman Adelson. "The people in both are creative individuals who can only flourish in a certain environment, one we know how to provide. As a business, advertising grows faster than the economy, and we knew the business."

Already, BJK&E has looked to Lorimar talent for help in expanding the scope of Mutual of Omaha's *Wild Kingdom*, resulting in plans for more-exotic locations and even network specials. The agency's magnificent new neoclassical building on West 23rd Street contains a theater that will preview Lorimar releases; its 46 international offices will help market and distribute Lorimar films. More international offices will join the fold as Lorimar provides expansion money overseas. And there's talk of developing advertiser-supported how-to videotapes, and producing commercials to be shown on European television.

"Why, there's virtually nothing we can't do now," says an irrepressible Peebler. "Not bad for an agency once likened to a little motorboat buzzing around the industry's big ships." ■



# Two unique shops at The Brooklyn Museum



**The Museum Shop & artSmart Children's Shop**
Jewelry - Antiques - Handicrafts - Discount Books
**Bring this ad to receive a 15% Discount on your first purchase***
Open every day except Tuesday
**Become a new member and receive a FREE POSTER**
200 Eastern Parkway, Brooklyn, New York 11238, (718) 638-5000
*good until June 30, 1986

# FAST TRACK

### CRIME-FIGHTING

## All in the Ambience

LATELY, A NEW KIND OF LAW-enforcement vehicle has been cruising the streets: blue-and-white squad cars with doors marked QUALITY OF LIFE.

"Quality of Life" cops are assigned to go around concerned with small but vital street conditions. Unlike officers who answer radio calls, these cops are assigned to a specific neighborhood and are expected to keep a lookout for such civic crimes as public consumption of alcohol, excessive noise, and unlicensed peddling.

"The reasoning is that you don't have serious crime in neighborhoods unless you have these pre-existing conditions," says Lieutenant Gerard Simpson, one of the coordinators of the program.

In response to community pressure, the department started the Quality of Life patrols about two years ago, and now every precinct in the city is required to assign about eight officers each day to the tours. And how effective have these somewhat amorphous patrols been? "Nothing has been proved," says Simpson. "But from a theoretical perspective, we think it's a sound program." P.B.

### BRIEF LIVES

## THE SECOND TIME AROUND

WHEN CAN AN ACTRESS BE CONSIDERED to have "arrived"? "If you think you've arrived," Joanna Gleason says evenly, "you've settled for one destination." Then she recoils in mock horror. "God! Did I really *say* that?"

Though she's worked in the theater for 15 years, Gleason, 35, is easily unidentifiable, mostly because she's such a good chameleon. Right now she's the sniping, prudish, and dowdy housewife in *Social Security;* last year, she was the blonde, skittishly British neighbor in *Joe Egg* (for which she won the Clarence Derwent Award); a few months ago, she was the fabulously self-absorbed, coke-chattery redhead in *It's Only a Play.* For that role she wore an abbreviated green suede outfit, looking, she says, like "Miss Broccoli from the Vegetable Calendar." The reviews were uniformly feverish. "I got great comments on my legs, and I thought, 'Well, Joanna, it's nice to know you always have your legs to fall back on.' "

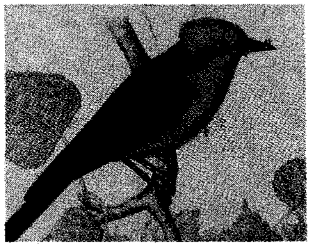
The oldest child of Monty Hall of *Let's Make a Deal,* Gleason has always feared taking risks. Her parents gave her a conservative upbringing, and she clung to everything safe—"from a night-light to being around people who didn't threaten me." Choosing a career in theater meant accepting failure and unpredictability. "I finally realized that when you audition and they say no, it doesn't mean 'No, never.' It means 'No, not today.' "

*Gleason: Back in lucky dressing room 6.*

About five years ago in California, when her marriage had dissolved and her career seemed about to, a friend urged on her one more blind date. Gleason groaned. "For months people had been fixing me up with the bottom of the gene pool." She would agree only to a quick afternoon tea. The couple have been together since that first date, and in 1984 Gleason married Michael Bennahum, president of Kaufman Astoria Studios.

Too superstitious to admit she's arrived, she'll at least concede she's on a lucky streak. Her first two film roles are in *Hannah and Her Sisters* and the upcoming *Heartburn.* And there's another favorable omen: In 1977, she had the Ethel Barrymore Theatre's dressing room 6 during her well-received run in her first Broadway show, *I Love My Wife,* which opened April 17. *Social Security* is also at the Barrymore, and also premieres April 17. Gleason is back in her old dressing room, too, but as far as the rest of her life, she says, "I'm not in the same old place." JAN HOFFMAN

### PRICES



HERE'S WHAT SOME THINGS cost around town these days:

☐ Annual dues for membership in the Brooklyn Bird Club (107 Lefferts Avenue, 11225), $10.

☐ Zeiss binoculars at Abercrombie & Fitch (South Street Seaport), $275.

☐ "Chickadees and Cardinals" doormat at L. L. Bean (Freeport, Maine), $19.75.

☐ Potato "nest" filled with chicken and vegetables at Szechuan Wok (1694 Second Avenue), $7.95.

☐ Sulfur-crested cockatoo at Birds in Paradise (163-06 Northern Boulevard, Queens), $4,200.

Photograph by Mark Jenkinson. Illustrations: top, Guy Billout; right, Culver Pictures.

HOME LIFE

# MAKING IT OLD

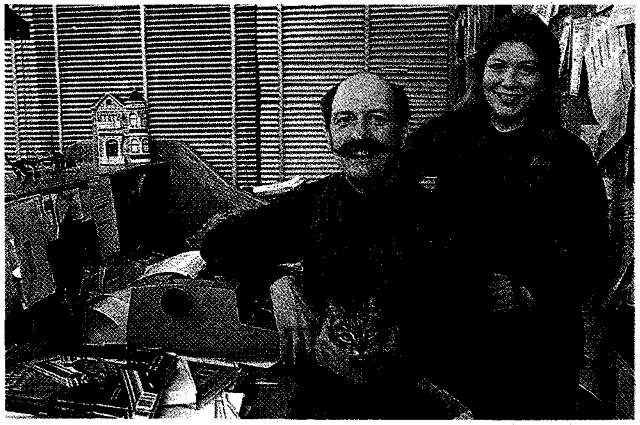
FLIPPING THROUGH THE index of *The Old-House Journal,* one comes across a listing for "Bats, Evicting." Elsewhere, one finds "Nosings, Stair" and "Shutters, sagging—repair." The "E" section lists a January 1974 editorial entitled "An Old House Is a State of Mind."

Whatever trances old houses may induce, putting out a magazine on restoring them may seem nothing short of madness. The hours are long, the pay is low, and the readership is small. But since 1973, publisher Clem Labine has been giving readers of *The Old-House Journal* some of the best information available on an extraordinary range of restoration subjects.

A Yale-educated chemical engineer who started the *Journal* out of a Brooklyn basement just as the brownstoning movement was beginning, Labine now has a Park Slope brownstone of his own, a staff of eleven, and 84,000 subscribers. The publication was in the red—or "pink," as Labine describes it—for only the first two years.

*The Old-House Journal* is that rare example of a good idea that has not become a victim of its success. One reason is Patricia Poore, Labine's partner and *OHJ's* editor. An overtly energetic woman who majored in anthropology at Columbia, Poore became an early subscriber to *OHJ*—and thought she could do better articles than the ones it was running. She finally knocked on the *OHJ* door to tell them so, and Labine hired her.

Poore exudes an almost religious fervor for fine workmanship and historical detail. "The thing that makes us different," she says with a smile that conveys a vague sense of menace, "is that our articles are written by people who have *done the job.*"



*Labine and Poore purvey advice on old shutters, young bats.*

*OHJ's* subscribers seem to be impressed (65 percent renew their subscriptions), and many consider the publication a sort of family newsletter. A few have written to complain about the magazine's recent shift from a newsletter format to a color cover. And although the publisher and the editor are determined to expand (*OHJ* has just begun to carry advertising and appear on newsstands), they wince at the criticism as if it came from siblings.

"I don't want to sound too cornball," says Poore, "but we want to maintain a personal tone." Accordingly, they leave the most unpleasant part of the business—dunning subscribers—to a real animal. The threatening letters are signed by D. P. Chester, the credit manager.

Chester is the office cat. The initials stand for "Dirty Paws." CARTER WISEMAN

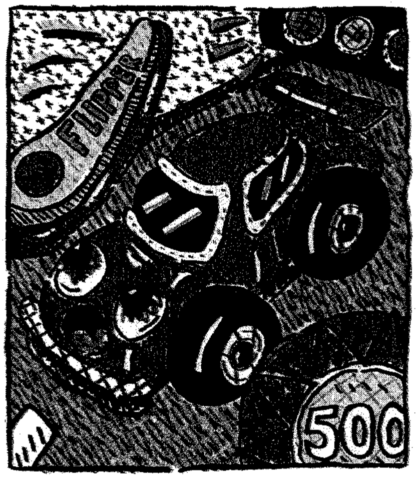
AMUSEMENTS

# *Son of Flipper*

'EVERYONE SAID pinball was dead," gloats Steve Epstein, owner of the Broadway Arcade.

Everyone was wrong.

The reassuring *thunk* of steel ball against electric bumper is being heard again in bars and arcades across the country. And Williams Electronics, manufacturer of the hit machine High Speed, has been racking up big profits.



Williams's new machines are flashy, computerized wonders that take their hardware, ironically, from the video games that dominated the industry—and very nearly killed pinball—a few years back. Says Neil Nicastro of Williams, "Video had the heavy coin drop"—industry slang for profit—"so pinball-makers shifted to video. Luckily, we kept our pinball irons hot." In 1984, arcade operators noticed that people were playing pinball again. "There had always been *some* players," says Epstein, "older, more serious about their game than the video kids. But all of a sudden, pinball was hot. Now High Speed is our top earner." Williams has sold more than 13,000 High Speed machines in the past three months.

The reason? "Pinball," says one player, "is cheaper than therapy." Unlike video games, pinball engages both mind and body—the player physically controls the ball, fighting its inexorable drain with flippers and by rocking the machine hard, but not *too* hard. (Remember the "tilt" mechanism? Harry Williams, the company's late founder, invented it 50 years ago.)

Want to try your luck? Step up to High Speed—it's the one with a flashing police light on top. Send the ball racing up the Santa Monica Freeway and bounce it off targets to change a traffic light from green to amber to red. Run the red light: loud sirens, bright lights, a cop yelling, "Pull over!" Escape up a ramp—machines are multilevel now—and into a hideout. Get to the hideout three times and three balls fly around the field at once: pinball mayhem, and many points. But once a player improves, the new games become harder to score, and eventually all the balls drain. Curse. Then get more change.

Or take High Speed home for $2,295. After all, that's only 9,180 quarters.

ERIC POOLEY

Photograph by Joyce Ravid. Illustration by Craig Shannon.

ART BEAT

# Going Underground

John-Ed Croft may not have a roof over his head, but he does have "a nice little fort," where he paints. "I don't consider myself homeless." The fort is an old blockhouse, built in 1814 at the northern end of Central Park. Croft, 49, lost everything he owned when his apartment on Staten Island burned down in July 1984. His job as a systems analyst at a data-processing firm ended at the same time, and he found himself on the streets without a home or a job. "I kind of lost interest after that." He began sleeping on the Staten Island Ferry and in Battery Park and would travel up to the fort (he'd discovered it when he was a kid) to paint. One day he just stayed there. Croft has no place to store his paintings, so he wraps each one in plastic and buries it with a garden spade. "A lot of people are walking on top of them, and they don't even know it," he says.

When Croft was married—he and his wife divorced in 1975—he would paint on evenings and weekends, but now, he finds, "you start painting, you go for days. You're in your own world." Croft paints "ancient people from my mind. I don't use a brush. I take tubes of paint, put it on the canvas, then throw some turpentine on a rag and take away the colors I don't want. What's left is a beautiful ancient person."

Croft works with other homeless artists to find a place to show their work. On April 4, three of them exhibited at the New York Society for Ethical Culture, and there will be a show in Dobbs Ferry in May. Croft has some expertise in this area: Ten years ago, he was the vice-president for fund-raising of the Greenwich Art Society.

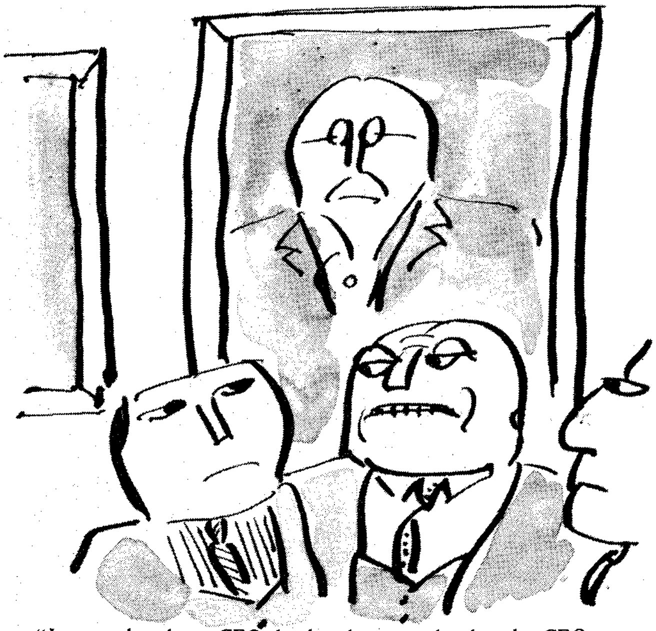
*John-Ed Croft lives and paints in Central Park.*

Croft occasionally sells a sketch for $20 or so. He eats in soup kitchens, and he sleeps in shelters during bad weather. He has given up trying to find a job. "There's no way anybody can afford the rent—and eat. There have always been bag ladies on the streets, but now there are middle-class people."

As Croft was walking down Madison Avenue a few weeks ago (he likes to go to art galleries), he spotted a small crumpled box in the gutter. Inside were two packing slips—and about 100 uncut diamonds. He brought his find to an acquaintance at the *Daily News*, who called the number on one slip and arranged for Croft to get a reward. The grateful owner presented Croft with two bills—a $1 bill and a hundred. Croft had trouble getting the hundred changed, so he buried it in the park along with his paintings. But as soon as he can, he means to change it into some art supplies.

Beverly Donofrio

PEN & PENCIL



"*I was already a CEO back when people thought CEOs were boring.*"

Anthony Haden-Guest

NEW VOICES

# *Saw Blades And Strophes*

Under a canopy of brightly colored toilet seats and kitchen gadgets hanging from the ceiling, a young writer, Brian Kiteley, coughed nervously and began to read from his unpublished novel, *Still Life With Insects*. The small audience, sandwiched between displays of pipe fittings, saw blades, and roach spray, completed the once-a-month conversion of the Intuflo hardware store (199 East 4th Street) into a literary café.

"Literature and hardware," says Richard Savitsky, the real-estate developer who owns Intuflo. "It's a poetic mixture, and it brings a lot of people into the store."

But the audience, a mix of trendy East Villagers, Puerto Rican teenagers, and adventurous publishing executives, doesn't shop for tools. Instead, on the third Tuesday evening of each month, they crowd into the tiny store to sip coffee and listen to works in progress. Unknown writers, who attend writing programs or work at such places as Newsweek and Pantheon Books, enjoy their moment in the limelight, and read their work with abandon.

"Writing can be a very isolated thing," says Dan Cullen, an editor of the American Booksellers Association newsletter, who read a series of poems. "Public readings teach me how to listen. An audience is very helpful."

Especially when the audience helps you get your first novel in print.

"An editor from Knopf was very enthusiastic. She suggested I send the first chapter to the *Paris Review*," says Brian Kiteley. "It may help my book, and it definitely helps my attitude."

Peggy Tyre

Photograph by Karen Kuehn.

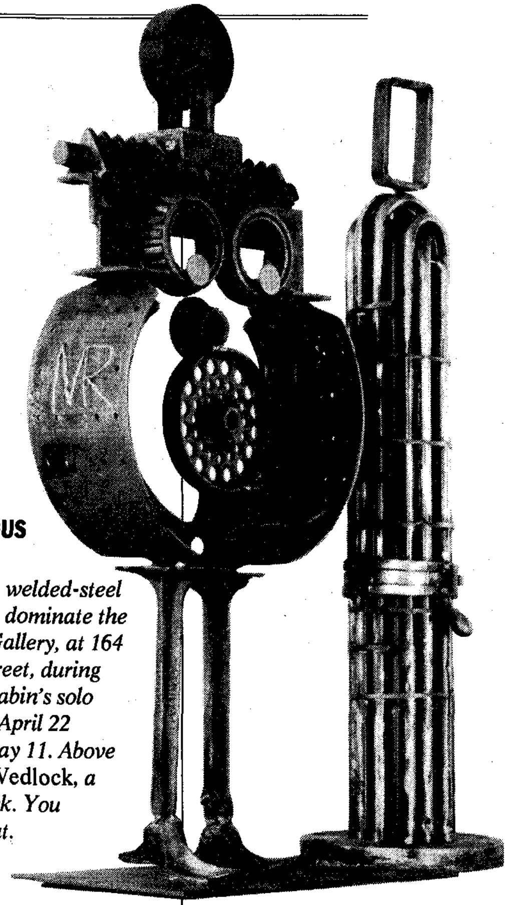
# RUTH RECOMMENDS

BY RUTH GILBERT

**JEAN REDPATH**

*An eminent interpreter of Scottish songs performs works by Robert Burns and Haydn, as well as traditional and modern Scottish airs, at Town Hall April 18 at 8 p.m.*

Antologia de la Zarzuela *offers works of passion, politics, and pageantry at the Felt Forum April 22 through 27. Zarzuela, Spain's liveliest form of theater, will be performed by 120 singers and dancers.*



**'ASPARAGUS BEACH'**

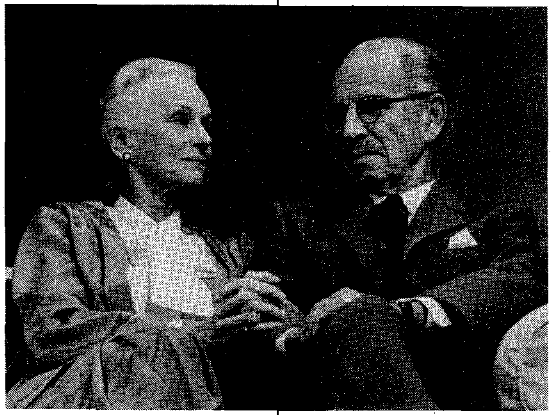
*Sixty-eight welded-steel figures will dominate the Pleiades Gallery, at 164 Mercer Street, during Michael Rabin's solo exhibition April 22 through May 11. Above is* Out of Wedlock, *a recent work. You figure it out.*

**BIG APPLE CIRCUS**

*New York's delightful one-ring circus is touring the outer boroughs to give the folks there a break: April 15 through 21 in Brooklyn, April 24 through 29 in the Bronx, May 1 through 6 on Staten Island, and May 16 through 26 in Queens.*

**RAVI SHANKAR**

*The greatest living master of the sitar is giving a recital at Carnegie Hall April 20 at 8 p.m. He'll be accompanied by his son, Shubho Shankar, also on sitar, and Kumar Bose on tabla.*



**'THE PETITION'**

*Broadway's most distinguished couple, Jessica Tandy and Hume Cronyn, star in Brian Clark's new play about a 50-year marriage. It starts previews April 16 at the John Golden Theatre and opens April 24.*

Photographs: top right, Lynn Saville; bottom left, Joan Marcus.

BROOKLYN

REBIRTH

# A NEW DAY DAWNS

### BY PETE HAMILL

EVERYTHING CHANGES; THE LIGHT OF BROOKLYN remains. Friends die or move away; marriages end; neighborhoods are gutted by fire or smack; factories empty of sweat and labor and become condominiums; baseball teams go west forever; and kids don't know what you mean when you ask them to go to the store and buy a spaldeen. The light remains. Synagogues become Baptist churches; shoemakers give way to fast-food joints; butcher shops are transformed into video stores. The light remains. One morning, the Fox is gone and the Brooklyn Paramount (ah, Buddy Holly) becomes a college and there is no longer a department store called Loeser's and the vulgar majesty of Feltman's vanishes from Coney Island and, on drowsy summer afternoons, only middle-aged men still dream of Robinson and Reese, Snider and Furillo. The light remains.

This is not the man-made light of Manhattan, that permanent nightside twilight of streetlamps and store windows, or the chopped, sliced, truncated noonday light of the granite island, cast down narrow canyons in sudden brilliant shafts. No, I'm speaking here of the light of Brooklyn: long-shadowed horizontal light, revealer of form, Dutch light, the light of Vermeer, if you will, suffused with the presence of the sea, slanted, immanent, revealing. Wherever I go in this world, I carry with me that Brooklyn light.

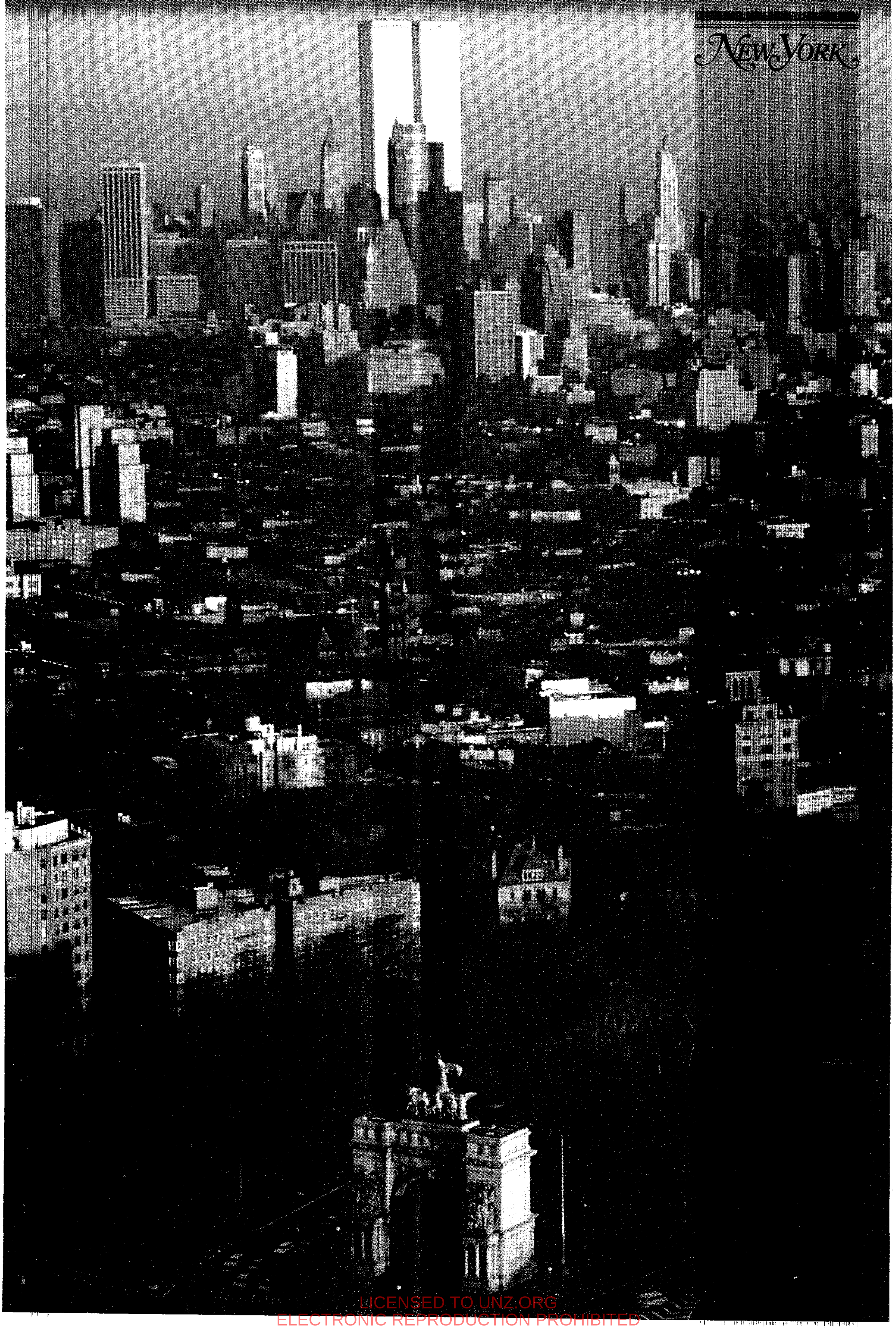
And now, every day, substantial numbers of new people are coming across the grand old bridges or traveling through the tunnels to emerge in that Brooklyn light. In a way, this is an echo of an earlier time; at the turn of the century, dozens of families a day were abandoning Manhattan for Brooklyn. But it's also a culminating phase of a long process that started in the 1960s. Seventeen years ago, I wrote an article for this magazine ("Brooklyn: The Sane Alternative") both predicting and urging such an exodus; the process took a lot longer than I thought it would, but there seems little doubt now that an extraordinary physical and psychological shift in the true geography of the city is under way. *Brooklyn is hot,* the real-estate developers tell you. *Brooklyn is hip,* say the writers and painters and musicians. *Brooklyn is the true New York,* say those who've lived there all their lives. For the first time in many decades, after years of comedians' gags, raised eyebrows at dinner parties, and the baffled inquisitions of friends, Brooklyn is a good address.

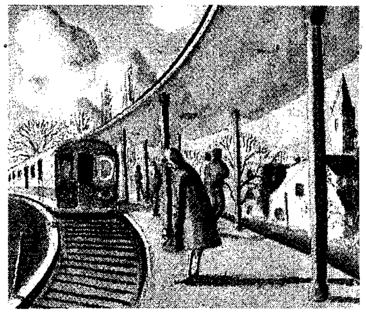
This is at once a proof of the cyclical nature of history and of a revolution in attitude. For most of this century, young, gifted, ambitious Brooklyn citizens struggled to get to Manhattan, where they could begin a lifetime of merger or collision with the young, gifted, ambitious citizens of the great wide world. In this view, Brooklyn was parochial and crude, limiting and empty, a place from which sensible men and women must escape. The list of the escapees was long and varied: Irwin Shaw and Henry Miller, Lena Horne and Alfred Kazin, Norman Podhoretz and Danny Kaye, and hundreds, thousands, of others. All went off to the encounter with Manhattan, and for many, Brooklyn became a mere accident of birth, a source of small embarrassments, or the subject of permanent nostalgia. Very few ever returned.

There were, of course, many who came the other way, almost exclusively to Brooklyn Heights. At various times, Thomas Wolfe and

> Brooklyn is hot, say the real-estate developers. Brooklyn is hip, say the writers and painters and musicians. Brooklyn is the true New York, say people who've lived there all their lives.

PHOTOGRAPH BY JAKE RAJS


NEW YORK



# BROOKLYN

REBIRTH

Truman Capote, Richard Wright and Carson McCullers, W. H. Auden and Jane and Paul Bowles, Hart Crane and Walt Whitman, and even Gypsy Rose Lee lived in the Heights. So did Benjamin Britten and designer Oliver Smith and hundreds of others who came and stayed a while, almost always when they were young. And most of the time, after a big score or a monstrous failure, after visas expired (Gabriel García Márquez lived there for a short time in the early sixties), they left. Only that true native son, Norman Mailer, stayed the distance.

But today, another generation has found Brooklyn: Writers, sculptors, musicians, photographers, actors, and dancers are moving into the city's most populous borough, scattering across its 72.8 square miles (while important assemblies also gather in Queens and Hoboken) and starting new lives. The movement is not confined to the young people of the arts. Brooklyn is also attracting two other major groups that traditionally made up the engine of Manhattan: immigrants and professionals. Koreans, West Indians, Cambodians, Haitians, Pakistanis, Dominicans, Russians—all are living now, in growing numbers, in the neighborhoods of Brooklyn; most don't even consider living in Manhattan. In the same wave of new arrivals are young doctors, teachers, lawyers, accountants, and skilled craftsmen.

MOST NEW ARRIVALS CAN'T AFFORD THE WELL-known areas of Brooklyn Heights and Park Slope, where Manhattan-style real-estate hysteria has taken hold, in combination with the condominium racket (brownstones that could be bought in 1969 for $25,000 are now selling for more than $600,000). The new people, with a combination of naïveté and pioneering spirit, are plunging into the less fashionable areas: the South Slope, Sunset Park and Bay Ridge, Sheepshead Bay and Greenpoint, Flatbush and Brighton Beach.

To be sure, they do not always find paradise. Brooklyn still has a considerable share of the city's hoodlums, junkies, and thieves. Last year, Brooklyn led the five boroughs in murders (465), rapes (1,327), assaults (17,533), robberies (27,549), and burglaries (39,743). Some newcomers have arrived and departed quickly, defeated by too many ripoffs, muggings, car thefts, the implacable persistence of the bad guys, the casual brutality in some of the schools. The years of fiscal crisis and the Manhattan focus of city politics under Ed Koch have also caused grave damage to the physical plant; some Brooklyn streets look as if they have been shelled.

Those newcomers who have stayed also must deal with the suspicions and hostility of their neighbors. "Gentrification" is a fearsome word to many Brooklynites, with good reason. Older citizens fear they will be driven by high rents from apartments they've lived in all their lives. Storekeepers are afraid of suddenly escalating commercial rents, following the pattern of SoHo and the West Side. An area such as Park Slope actually went through *re*gentrification in the past twenty years, because until the late fifties it was always a domain of well-off citizens. But Sunset Park, Greenpoint, the South Slope—these belonged to the Brooklyn working class from the beginning, and their older residents have some genuine cause for alarm.

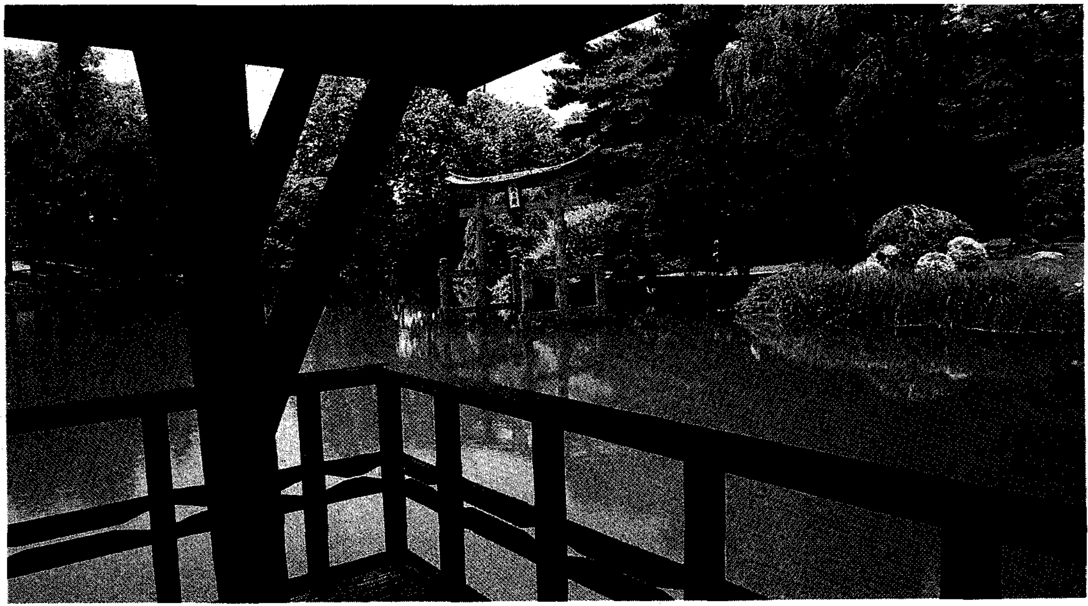
"Yeah, lots of old-timers are afraid," says my man Nat, who for 32 years has run the Mexico Dry Cleaners on Seventh Avenue near 11th Street, on the "wrong" end of Park Slope. "I say to them, 'Hey, you want a junkie on the corner or you want an artist?' Me, I take the artist anytime."

There is a more subtle resistance to the newcomers in some neighborhoods. For generations, many of these areas have remained closed, insular, parochial; some of the old Catholic residents still identify themselves by the parish from which they come, and have survived in part by developing a fortress mentality. And though Brooklyn has been a part of New York City since 1898, many Brooklynites still say they are going "over New York" when they are going to Manhattan, and lately have adopted the Queens usage of referring to the island across the river as "the city." Within the fortress walls, there is much diversity, even density; but these people have shared myths, traditions, personal histories for decade after decade, and it is no simple thing for a newcomer to earn their friendship, respect, or intimacy. That will only be granted to those who stay for the long haul. And some newcomers shrivel easily, mistaking suspicion for hostility.

Still, they keep coming at a rate nobody can truly count, adding their numbers to a borough whose population in the 1980 census was 2,230,936, down by 371,076 from 1970 but still justifying the old boast that on its own, Brooklyn would be the

Brooklyn reveals itself slowly. Its narrative is not linear. Past and present exist together.

**THE BROOKLYN BOTANIC GARDEN**



Marc Romanelli/The Image Bank

ILLUSTRATED BY ROBERT WAMBSGANSS

fourth-largest city in the United States. The newcomers are in fact reversing a demographic trend; from 1970 to 1980, almost 550,000 people left Brooklyn, most of them white. During that period, the Hispanic population remained about the same, while blacks increased by about 85,000. In 1969, Brooklyn was still 60 percent white. By 1980, that figure had dropped to 48.6 percent. And while some of the newcomers are certainly black professionals who are discovering the extraordinary architecture of Bedford-Stuyvesant and choosing to buy homes in the area, the white newcomers are still going to those neighborhoods that are predominantly white. Brooklyn is not an integrated society, except on the subways.

Of the whites who still remained in 1980, 39.6 percent were Jews and 28.3 percent were Italians, and only 118,638 identified themselves as Irish. Of the blacks, 19.4 percent were from the Caribbean, while 28.7 percent of the Hispanics were from places other than Puerto Rico. The borough was full of immigrants: 45,844 Asians, 40,460 Russians, 36,087 Poles, 85,701 people from other European countries, along with 7,274 Africans, 192,800 Caribbeans, and 90,015 Central and South Americans. These figures are already six years old and never included what appears to be a fairly large number of illegal aliens. It's very likely that all categories, including whites, will show a net increase by the end of the decade.

Eli Reed/Magnum

Take an afternoon drive through Bed-Stuy and you will see thousands of men and women standing on corners.

**BEDFORD-STUYVESANT**

WHAT REMAINS TRUE IS THAT BROOKLYN IS NOT rich. Only 22 percent of its people own their own homes, which is why rent control is so important to Brooklynites and the spread of the condominium plague so frightening. When I wrote my 1969 article, median family income in Brooklyn was $8,859 a year, compared with $9,590 for the nation. By 1979, it was $14,664, compared with $19,917 nationally. Adjusted for inflation, this was a net loss in buying power of 16.2 percent. And there was a racial gap. In 1979, white families were earning an average of $18,862 a year, blacks $11,559, and Hispanics $8,952. With inflation now cooled and jobs expanding, those figures should soon show marked increases. But Brooklyn will never be richer than Manhattan.

One major reason is that Brooklyn remains working-class. No influx of artists or professionals will ever be large enough to change that essential characteristic of the borough. Brooklyn works. Its labor force of 959,000 is the largest in New York City, and 362,000 of those workers are employed in the borough itself, earning $5.4 billion a year (the largest employer is New York Telephone). Brooklynites work in shops, in stores, and at home; they labor in the borough's four industrial parks, in the 77 million square feet of industrial space, the 61 million square feet of commercial space, the 47 million square feet of retail space. They work on the still-vigorous waterfront. Some 15,000 work at the Sunset Park In-Place Industrial Park, which includes the nineteen buildings of Bush Terminal (where my father worked during the war), the Brooklyn Army Terminal, the South Brooklyn Marine Terminal, and the Lutheran Medical Center. They manufacture everything from American Pullman stretch limousines to Universal gym equipment. Nathan's still makes its hot dogs in Brooklyn, and Brooklyn still gives us Fox's U-Bet chocolate syrup, the essential ingredient in any self-respecting egg cream.

But many Brooklynites don't work at all. Take an afternoon drive through Brownsville or Bed-Stuy or South Brooklyn and you will see thousands of men and women sitting on stoops, standing on corners, separated from the work force, perhaps missing from the census figures, possibly forever. In some places, the rubble of burned-out buildings has been carpeted with a layer of weeds and wild grass, like some lost corner of the Yucatán. A once thriving municipal artery like Flatbush Avenue is a jumble of boarded-over stores, empty lots, check-cashing joints, fortune-telling parlors. It will be a long time before such places are transformed into Columbus Avenue.

But there are also signs of hope. The Nehemiah houses are nearing completion in Brownsville—two-story homes being built as an alternative to the failed, dangerous high-rise housing projects of the forties and fifties. All over the borough, the new immigrants are opening a splendid variety of new restaurants and markets. A 356-room Hilton hotel is planned for Jay and Adams Streets, the first new hotel to be built in Brooklyn in decades. By the end of the year, Morgan Stanley will be moving its computer operations into a new building at Pierrepont Street and Cadman Plaza, possibly sharing space with the business branch of the Brooklyn Public Library.

There is a growing sense of prosperity and life along Park Slope's Seventh Avenue, Bensonhurst's 86th Street, Borough Park's Thirteenth Avenue, Brownsville's Belmont Avenue (which even has good old-fashioned pushcarts in use) and Pitkin Avenue. You can have fun with the crazy Russians along Brighton Beach Avenue (where I recently introduced two visiting Japanese reporters to the mysteries of the knish), and there are a number of new restaurants worth a visit along Third Avenue in Bay Ridge. The Fulton Mall in downtown Brooklyn opened at last in 1984; it generates almost $400 million in annual sales, making it the sixth-largest urban retail center in the country. Everywhere in the borough, there are signs of revival and growth.

Two decades ago, this seemed more a wish than a possibility. In my 1969 article, I mentioned that Brooklyn was still trying to

Headlines rendered by Dennis Ortiz-Lopez.

recover from the loss of three major institutions: the Dodgers, the Brooklyn *Eagle,* and the Brooklyn Navy Yard. They had provided identity to the borough's inhabitants—jobs, a sense of energy, a kind of emotional unity. Without them, Brooklyn had careened away for a while, dispirited, hurt. In place of the *Eagle,* which folded in 1955 after 114 years of publication, a number of vigorous community weeklies have come into existence and now wield some influence. The Navy Yard, decommissioned in 1966 by the Defense Department, was reopened as an industrial park in 1968. At various points since then, it has employed as many as 3,000 people, and its largest tenant, the Coastal Dry Dock and Repair Corporation, has over a thousand employees. When I was a sheet-metal worker there, in the 1950s, there were about 40,000 employees. Still, the 285-acre Navy Yard has not yet been turned into a condo-cum-marina and resounds with the sounds of men at work. The Dodgers represent the wound that will never heal, but hey, how about that Gooden kid?

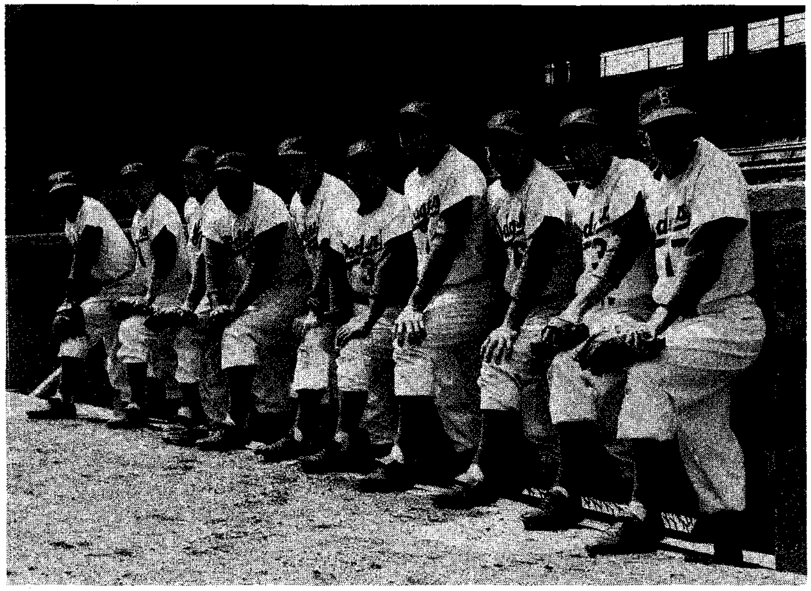
THERE IS ONE COMMON BOND AMONG BROOKLYNITES, and, oddly, it is political. The borough remains a one-party town, with 654,243 registered Democrats confronting 93,464 Republicans. Although party loyalty is also fading, in 1984 the borough defied the Reagan landslide and voted for Walter Mondale. It's unlikely that the newcomers will alter that political profile, but it's equally unlikely that the Democratic machine will ever again be as powerful as it was 30 years ago. Meade Esposito, the last of the old-style Democratic bosses, has retired, and so far, with Howard Golden as borough president and county leader, Brooklyn has been comparatively untouched by the widening city scandals. Politics are still practiced, but most ordinary citizens today couldn't even name their district leaders, never mind depend upon them for summer jobs for their kids or a bag of coal at Christmas.

In the wake of the great struggle over the schools of Ocean Hill–Brownsville, race was a raging factor in the politics of 1969. It seems now to have faded as an issue, although it will probably never go away completely, because so many Brooklyn neighborhoods are obviously segregated. There remain great areas of Brooklyn where the only white faces belong to cops and landlords. Not many white pioneers are moving into them. But in white areas and marginal neighborhoods, there is certainly a more relaxed atmosphere between blacks and whites. In Park Slope and Brooklyn Heights, integration is a matter of economics: If you can afford to live there, nobody cares. There are, however, ominous signs for the future (the high-school-dropout rate, the continuing disintegration of the black family, the teenage-pregnancy explosion). Too many young people are heading toward the twenty-first century in Brooklyn (as elsewhere) without basic tools for entering a growth economy. Nobody seems to be thinking very hard about what all these badly educated, poorly trained human beings will be doing with their lives, or where.

Numbers, of course, are only a kind of code; they tell you very little about the way people live and what matters to them on a cold winter morning. Most numbers are approximations, population tempered by births and deaths, economics altered by accident, oil booms, union contracts, foreign adventures, sheer luck. In 1969, I somehow learned that, contrary to vaudeville legend and the national impression created by Betty Smith's *A Tree Grows in Brooklyn,* there were in fact 235,000 trees in Brooklyn; today, the Parks Department says there are 500,000. My own impression, probably because it is spring, is that there are far more than that, but I would not know how to count them. I do know this: Brooklyn is greener than Manhattan, and for many people that greenness is enough to make life acceptable. Brooklyn is not easy to express in the formulas of a real-estate ad set in agate type. In full leaf, on a spring day, when the light falls in its special oblique way, Brooklyn is another country.

LIKE MOST MARGINAL COUNTRIES, OR THOSE THAT LIE IN the shadows of great powers (Ireland, Poland, all of Latin America), Brooklyn is dense, layered, and private at its core. It is never what it seems to be, as if its inhabitants, forced to observe powerful Manhattan, had constructed for themselves a collective mask. This is the most important caution to be given to the newcomers. Have patience, you tell them: Brooklyn reveals itself slowly. Its narrative is not linear. Past and present exist together.

I have drowsed on summer hills in Prospect Park, gazing at the place where Scappy shot Giacomo Fortunato in a gang fight in the forties, and imagined, too, the place when it was empty of white men, when Indian trails cut through these woods; I know that Al Capone walked here before heading west from Carroll Street; but I wonder what it was like in the seventeenth century, when there were five Dutch towns (Flatbush, Flatlands,



**THE 1954 DODGERS**

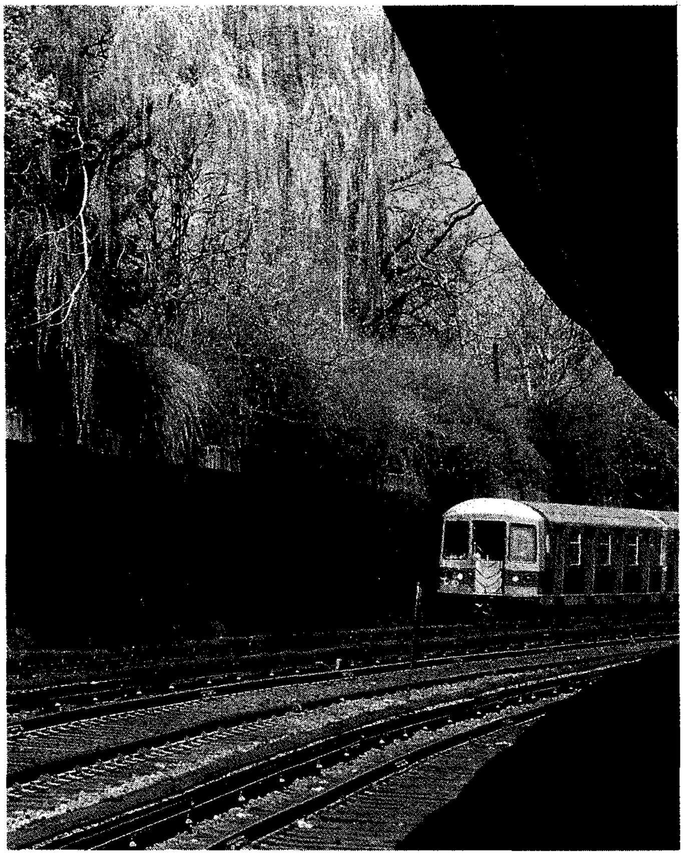
For the longtime residents of Brooklyn, the Dodgers represent the wound that will never heal.

Photograph: A.P./Wide World.

Brooklyn, Bushwick, and New Utrecht) and one English town (Gravesend) and almost nothing else.

Calvinist zealots populate that unseen Brooklyn, right-angled men raging against sin and popery, and alongside them in my mind is Leo Durocher. There are the first slaves, coming across the fields as other men's possessions after proper "seasoning" (as the Dutch called it) in Curaçao; and there, too, are Max Roach and Lena Horne and Jackie Robinson. Almost nothing remains of the Dutch now except this: They named a world.

So the Dutchmen are always there for me, but so are Ray Ray Grillo and Noona Taylor, who fought each other in the street one time in the forties for two hours or three, fact becoming myth before our eyes. And coming down over that hill in Prospect Park, eyes wild in panic, is Washington's militia, pursued by the English and the Hessians, and there, down by the playground at 3rd Street and Fifth Avenue, that's where Washington's men made a stand at the Old Stone House, a relative handful of them, delaying the British, holding them off until Washington could make his way through the woods and then the swamps of Gowanus to Brooklyn Heights, where he could escape to fight another day. Right there: The blood of the Revolution soaked the earth, and in those woods I was Bomba the Jungle Boy, too, and across that field on summer evenings men and boys walked by the thousands, going to Ebbets Field.



THE D TRAIN

The light of the borough is Dutch light—slanted, immanent, revealing.

Straight narrative is no help. That old railroad tunnel under Atlantic Avenue was used, the legend says, by Murder Incorporated, and it was there that a hated tunnel boss was beaten to death by an Irish work gang. In Green-Wood Cemetery, you can see the tombs of Boss Tweed and Lola Montes, Joey Gallo and William S. Hart. But somewhere in its loamy earth are the remains of more than a hundred Brooklynites who burned to death in the Brooklyn Theater on December 5, 1876, and were buried in a common grave.

On that hill in Prospect Park, William Merritt Chase once pitched his easel, and there in Coney Island, on Bay 12, oiled bodies still heave, writhe, strut, and preen, waiting for Reginald Marsh. On that rooftop, I dreamed of being Batman and looked at short-legged, blonde-haired naked women in a book of photographs and read *The Count of Monte Cristo* and gazed at the spires of Manhattan. In that apartment, top floor right, 378 Seventh Avenue, on a small brown Philco, I first heard Charlie Parker. On Sands Street, sailors careened out of the Navy Yard into the arms of thick-lipped, round-assed girls, and over there, past the park, down toward Bed-Stuy, lived the Bishops and the Robins, pegged pants billowing like the clothes of Arab princes, small black armies going forth to battle over turf and women and angry pride. Where did Walt Whitman sleep, and with whom? And what did Henry Ward Beecher dream of in the Brooklyn dark? And who was I with that night in the fifties when I saw Judy Garland at a joint called the Elegante, and why was she playing Brooklyn?

I drive out to Brownsville now and remember a day during the war in a big Packard with my father and five other men, all of them going to the gym at Georgia and Livonia, where Bummy Davis was training for a fight. Men in pearl-gray hats and pinkie rings stood along the wall, looking at Bummy (who would die stopping a holdup), looking at us. I was nine years old and afraid. Young Alfred Kazin walked past this place under the El, his head full of Tolstoy, and old socialists declaimed against the capitalists on that corner, and rabbis kept to the Book, and young people planned their escapes.

TO GET BROOKLYN into your bones, to absorb it, embrace it, you must walk: across the town the Dutch called Breuckelen, the "broken land"; gaze at the oily waters of the Gowanus Canal, where they found the writer Joe Flaherty's father, killed for resisting the waterfront hoods, when Joe was a boy (Joe's gone now, too, along with the Roulston's grocery-chain headquarters overlooking the canal, where, during the Depression, my father worked for $19 a week, plus all the day-old bread he could carry).

Walk: through Coney Island, past the buried beams of Luna Park, packed away under the sullen weight of a housing project, and where you can no longer see what Maxim Gorky called "the contented ennui" of the people he saw when he visited in 1906 on the lam from the czar's police. Walk: past empty lots where carbarns once housed trolley cars; past the Brooklyn Museum, with its Ryders and Sargents and Egyptian art. Stop for a long walk in the Brooklyn Botanic Garden, enveloped in the smell of black earth, and if you're lucky, the cherry blossoms will be in bloom.

Walk: and you might pass the synagogue where I was the *Shabbes goy,* explaining the balk and the bunt to the old rabbi who tried with so little success to give me in return his hard-earned wisdom ("Listen, *boychik,* you must . . .").

Walk: where horses still pulled junk carts up from the docks when I was young, and ship chandlers waited for the last of the ships to come in, and factories closed where once men made rope, and the smell of roasting coffee rose over the whole neighborhood, and Junior Persico sat in the Garfield theater on Fifth Avenue and 1st Street and looked at George Raft.

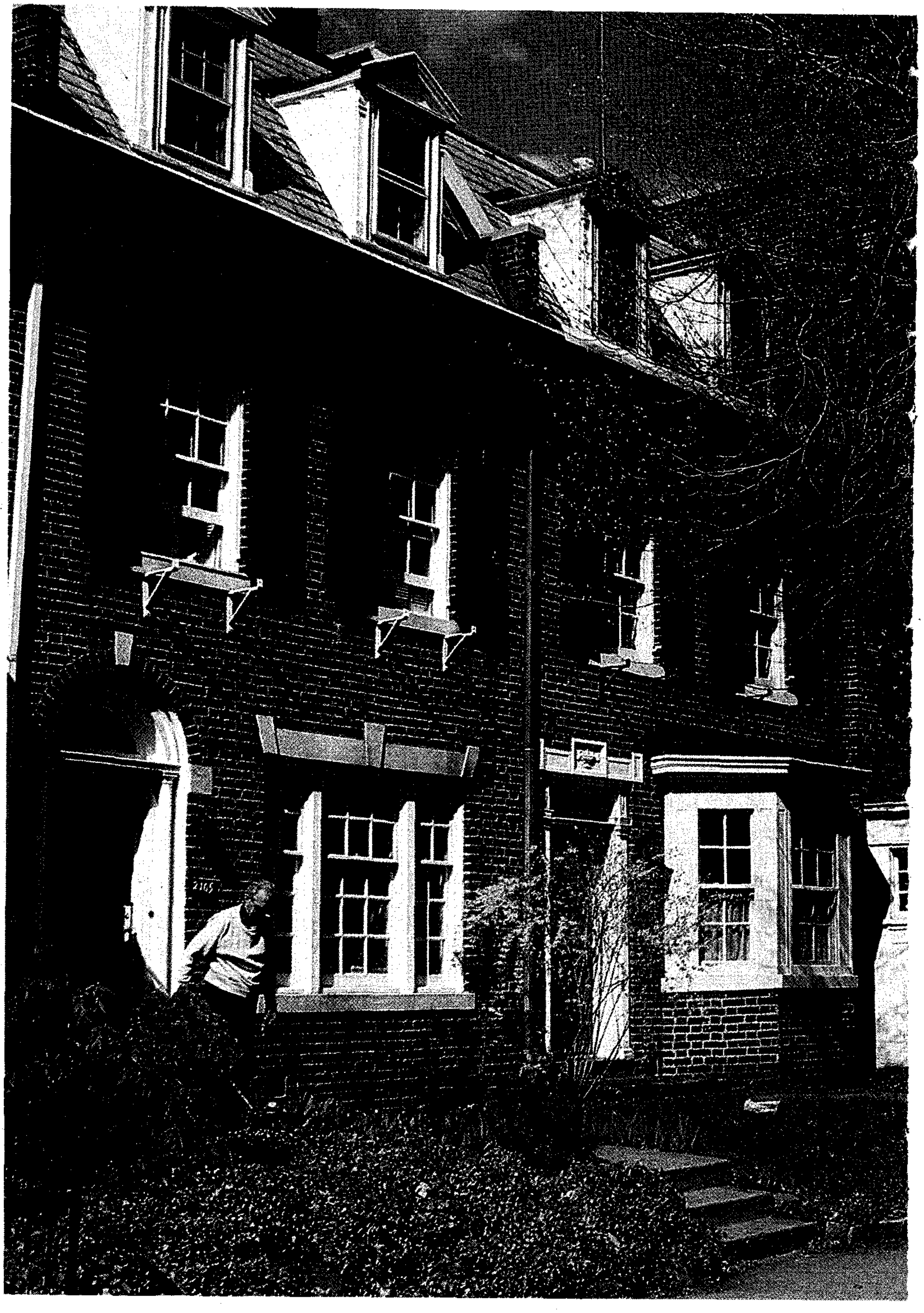
Walk across the cement skin of the broken land. Walk through the present, listen to the whispers of the past, and you might see at last the unknowable future. Walk: into the full, plump leaves of summer. Walk: into the Brooklyn light. ■

Photograph by Roberta Grobel Intrater.

**BROOKLYN**

**LIVING**

# A WORLD

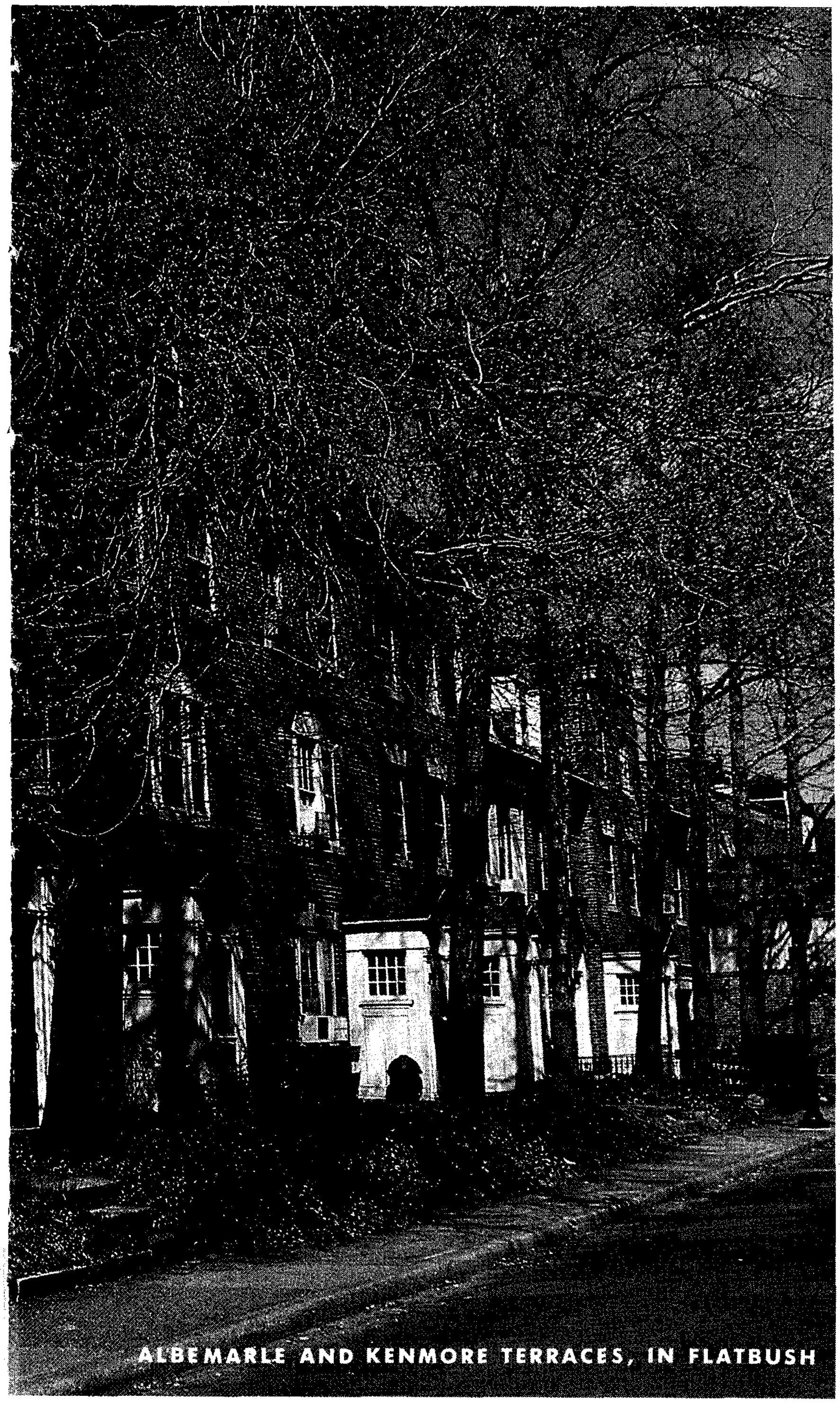


New York's first suburb, Brooklyn has been swept by wave after wave of immigration—Irish, Italian, Scandinavian, Jewish, Hispanic, black. Every group has found a home.

Photograph by Roberta Grobel Intrater.

# F NEIGHBORHOODS

### BY JOE KLEIN



ALBEMARLE AND KENMORE TERRACES, IN FLATBUSH

SAL CHIANESE WAS INSIDE WHEN IT HAPPENED and didn't hear anything. Nancy Maxwell was shopping. John Johnson was in the basement.

"I looked outside and saw people running," says Chianese, who is 52 and a school-bus driver. "I thought, What is this, the revolution? I went out and someone says, 'They had machine guns.' "

"The street was all crowded with cops," says Maxwell, who has been living there for six years. "I had to park down the block and carry the food home in that cold."

"This is what New York is coming to," says Johnson, who has lived on the block for 36 years. He stands at his screen door, surveying the scrupulous, treelined, semi-detached placidity of his street; it is the sort of place where a faulty muffler is news. "This is a block where people are very polite. They say good morning and good evening. They don't go around shooting each other with machine guns. That never happened here before."

Actually, it was submachine guns. The police say 35 rounds were fired in the little office of the Platenum Energy Company, in back of the insurance agency at the corner of Avenue U and Batchelder Street. It happened on a quiet weekday afternoon in February. It was a dispute among criminals, they say. One man was killed, two wounded.

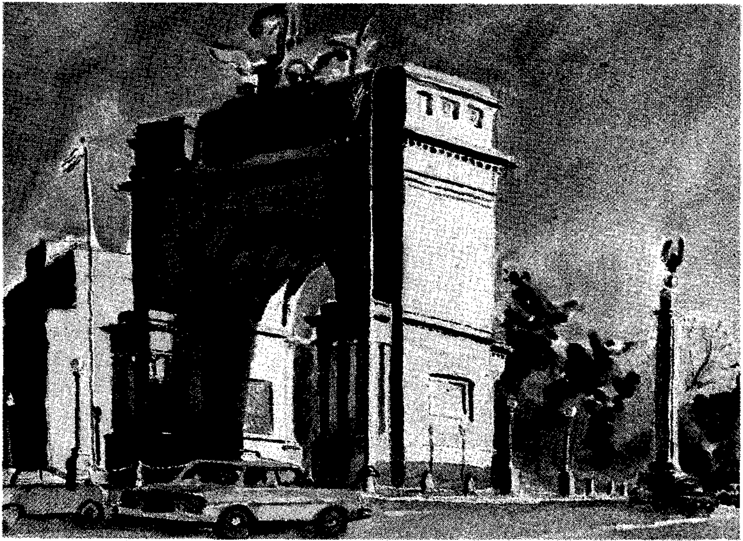
"No one knew them," says Maxwell. "They were Russians. Most of the Russians live over toward that way." She points toward Brighton Beach. "I tell you what—the guy who runs that insurance place should watch who he rents to."

On April 2, Michael Vax, who, police say, is a member of a Russian crime ring, was charged with the killing.

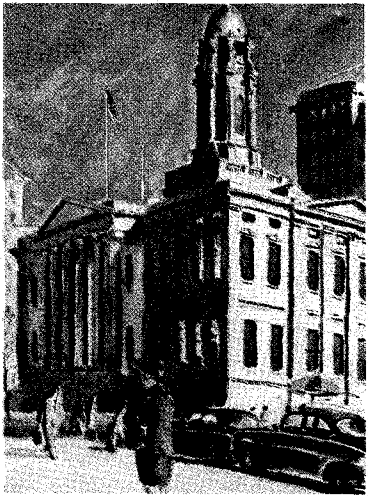
"It was time to get my bus to drive the children home, so I go down the corner," says Chianese. "The police stop me and ask, 'What you doin'?' I say, 'I'm going to take the children.' The cop says, 'You know these people?' I say, 'I know everybody on this block and I don't know them.' It's true, too: We got a nice block here, like everyone was brothers and sisters. We got Italians, Irish, Jews. We all live together. I been living here 22 years and never locked my door. Now I do. I don't know these new people."

When asked, the cops weren't quite sure about the name of the neighborhood where the shooting took place: "It's kind of at the edge of Gravesend, Gerritsen Beach, and Sheepshead Bay," observed one police-

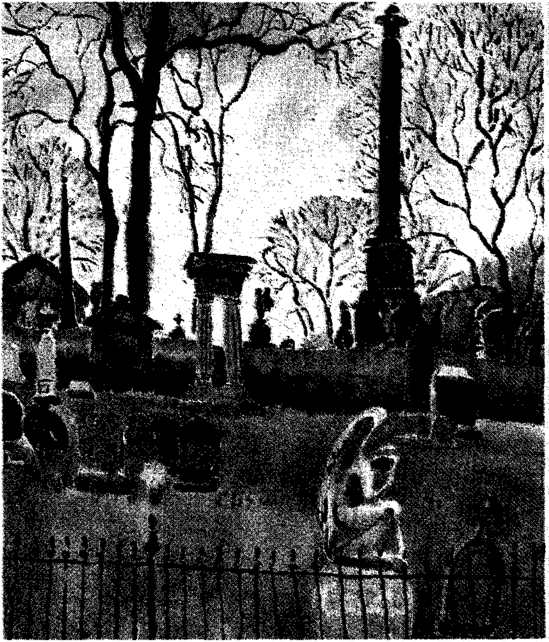
# PLACES IN THE HEART



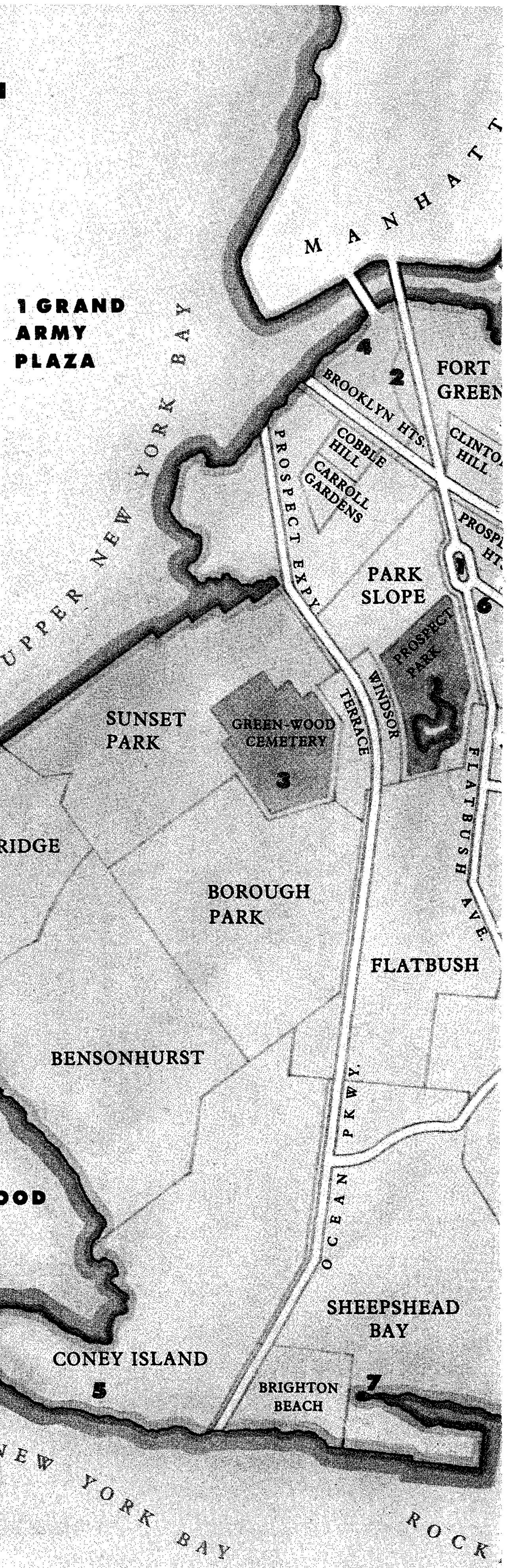
**1 GRAND ARMY PLAZA**



**2 BOROUGH HALL**



**3 GREEN-WOOD CEMETERY**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UPPER NEW YORK BAY
4
2
FORT GREEN
BROOKLYN HTS.
COBBLE HILL
CARROLL GARDENS
CLINTON HILL
PROSPECT EXPY.
PROSP HTS.
PARK SLOPE
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PROSPECT PARK
WINDSOR TERRACE
SUNSET PARK
GREEN-WOOD CEMETERY
3
BAY RIDGE
BOROUGH PARK
FLATBUSH AVE.
FLATBUSH
BENSONHURST
OCEAN PKWY.
SHEEPSHEAD BAY
CONEY ISLAND
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BRIGHTON BEACH
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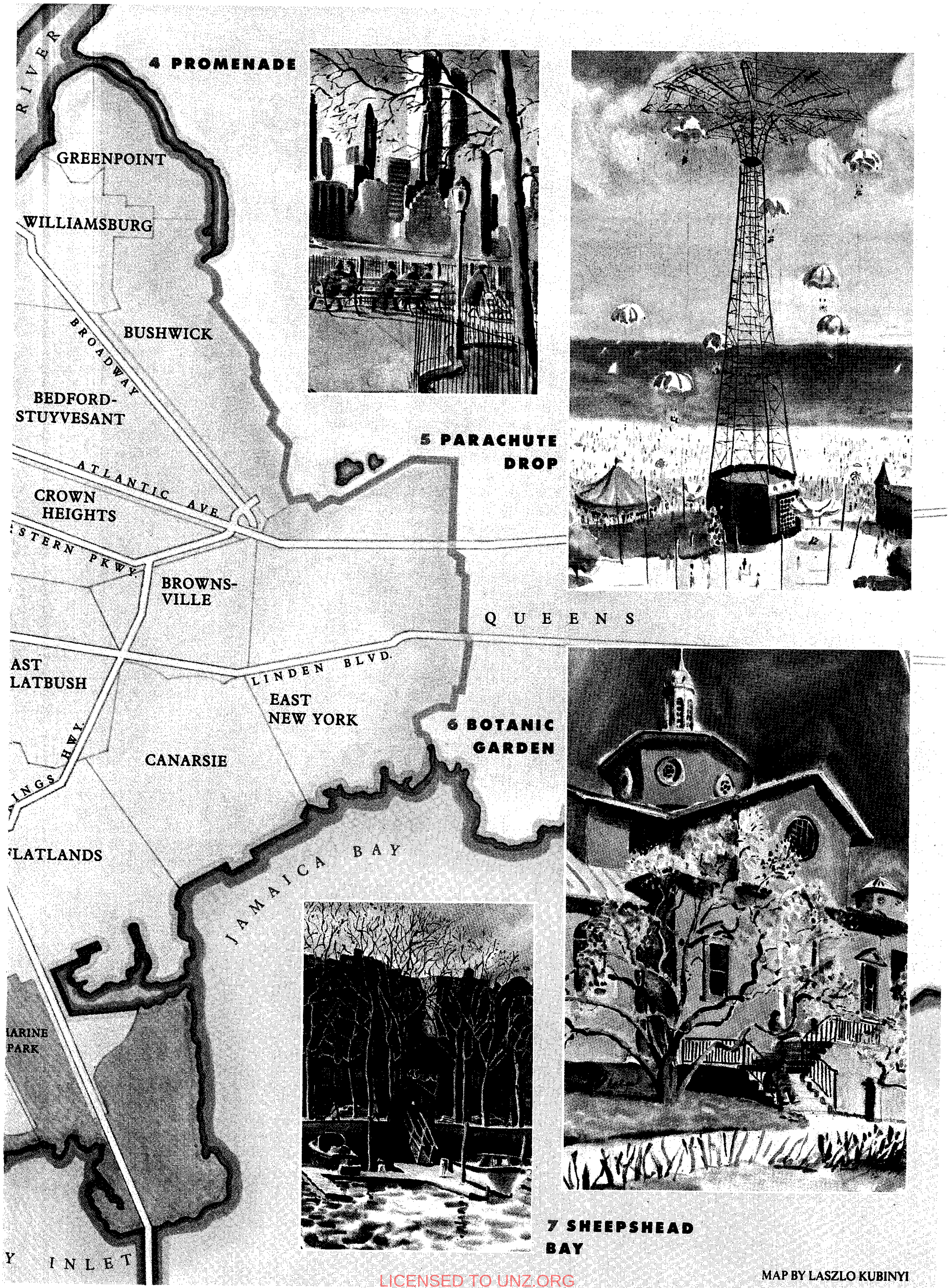
LOWER NEW YORK BAY
ROCK

DETAIL ILLUSTRATIONS BY ROBERT WAMBSGANSS


RIVER
GREENPOINT
WILLIAMSBURG
BUSHWICK
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BEDFORD-STUYVESANT
ATLANTIC AVE
CROWN HEIGHTS
STERN PKWY.
BROWNSVILLE
QUEENS
AST LATBUSH
LINDEN BLVD.
EAST NEW YORK
INGS HWY.
CANARSIE
FLATLANDS
JAMAICA BAY
ARINE PARK
Y INLET

4 PROMENADE

5 PARACHUTE DROP

6 BOTANIC GARDEN

7 SHEEPSHEAD BAY

MAP BY LASZLO KUBINYI

man. "It's just Brooklyn."

There are better neighborhoods in Brooklyn than Avenue U and Batchelder Street, and worse. There are blocks of elegant mansions and vast zones of devastation, as if a monstrous battle had been fought there and lost. But *this* is what Brooklyn is: endless, countless, torpid streets of semi-detached houses, occasionally interrupted by strange new people moving in.

There are businesses, factories, and office buildings in Brooklyn, but primarily it is a place where working people live. It was New York's first suburb, a prim, Anglo-Saxon, Protestant place that called itself the City of Churches. The Anglo-Saxons were supplanted a hundred years ago by the Irish, who were later augmented by waves of Italians, Jews, and blacks. Various combinations of the above, plus others—religious groups (Hasidim, Muslims, Rastafarians), artists and yuppies, Palestinian and Dominican and Indian storekeepers, Haitians and Scandinavians, Mohawk and Hmong tribesmen, and more—live entwined and entangled in one another's lives along the borough's tree- and trash-lined streets. It is an enormous place: Almost a third of the 7 million stories in the Naked City are played out in Brooklyn. There is more and less to its neighborhoods than meets the eye.

'I COME HERE IN 1922," SAYS HANS Berggren. He is almost 80 years old. He has a shock of white hair, direct brown eyes. He is built like a chair: simple, solid, low to the ground.

"Why?" he is asked.

"*Why?*" he says, as if it were the stupidest question that was ever asked. "The same reason everyone came: because there was nothing doing in Norway. Here, you see, the harbor was filled with ships—lighters and tugboats. And on all those ships, you have Norwegian sailors. You walk down Fifth Avenue in Bay Ridge then, and it is like walking in Oslo. There were so many Norwegians, we called it Square Head Boulevard."

"Square Head Boulevard?"

"That's what we Norwegians call ourselves: square heads. You never heard that? People looking for sailors would stand on a corner of Fifth Avenue and just grab for men."

The Norwegians followed the classic ethnic migratory path in Brooklyn: from north to south. The Italians traveled much the same route, though in much larger numbers: starting in tiny, intense enclaves near downtown Brooklyn—neighborhoods that are now called Cobble Hill and Carroll Gardens (but were then called South Brooklyn and Red Hook)—and moving south, along the

western edge of the borough, along the harbor line, to Bay Ridge and Bensonhurst, where they have remained. Italian Brooklyn is, essentially, all that can be seen when you cross the Verrazano bridge from Staten Island (its boundaries are more easily discerned at Christmastime, when decorative lights engulf the area).

The Italian neighborhoods are distinguished by their sedentary nature; most of the other, older neighborhoods in Brooklyn could best be described as sedimentary. Wave after wave of immigrants has flowed through the brownstone neighborhoods of north Brooklyn, leaving stores and a few stubborn old-timers behind.

"I think the idea of sharply defined ethnic neighborhoods is something of a myth," says Joseph Sciorra, an urban folklorist at NYU whose specialty is Brooklyn neighborhoods. "Williamsburg, for example, was a *very* Jewish neighborhood, but there was also a large Italian community there. It might change from block to block. You hear people say things like 'I couldn't cross that street, because the Irish live there.' "

Actually, the Irish have been a relatively minor force in Brooklyn this century. There was—and still is—a fairly large Irish population in the neighborhoods west and south of Prospect Park, like Park Slope and Windsor Terrace. But by 1980, the Irish were lumped with "other" ethnic groups in demographic studies, while the Italians and the Jews were counted separately.

"The Irish moved to Queens and the suburbs," says Sciorra. "The dominant ethnic groups in Brooklyn were the Jews and Italians—at least, until the blacks and Hispanics began to move in."

(According to the 1980 census, about two thirds of the nearly 1.1 million whites in the borough were Jewish or Italian. There were also nearly 700,000 blacks and 400,000 Hispanics.)

The great Jewish-Italian explosion took place in the 1920s and—to a lesser extent—the 1930s, after the elevated subway lines were completed. Legions of Jews from the Lower East Side were able then to join the Italians in the southward trek to the quasi-suburban nether reaches of the borough. By World War II, it had become something of a cliché: Brooklyn was Jewish.

In truth, Flatbush was as much an ethnic potpourri as the rest of the borough (and still is). There *were*, however, other neighborhoods that were virtually *shtetls*. Working-class Brownsville, for example, was a spawning ground for the Borscht Belt. Jews dominated Coney Island, Sheepshead Bay, and Borough Park (though Italians always seemed to be sprinkled in). The more affluent Jews—the doctors, lawyers, accountants, orthodontists—lived in classy apartments on the two classic boulevards designed by Frederick Law Olmsted: Eastern and Ocean Parkways. Or they owned fine homes in Crown Heights or Midwood.

As time passed, many of these people moved on. Some neighborhoods were targeted for blockbusting. The others became mushier, more eclectic—like Avenue U and Batchelder Street . . . or Sunset Park, where Hans Berggren lives.

HANS BERGGREN WORKED AS A carpenter on the docks. The longshoremen were divided into Italian, Irish, and Scandinavian crews. "We all lived together in Sunset Park and Bay Ridge. We all got along," he says. "We all went to the same speakeasy on Fourth Avenue and 36th Street."

There were Sons of Norway lodges, just like the better-known Sons of Italy and Ancient Order of Hibernians. There was a Danish soccer club (there still is, but now most of the players are Caribbean). There was a Norwegian newspaper (there still is: the Norway *Times*). There were two halls where, most weekends, live Norwegian drama was performed. "We made terrific shows," Berggren says, "always a full house."

Berggren became pretty well known in the shows, and a radio station—WEVD, which is now WNYM—asked him to do a weekly program. "This was my band for the first program," he says, showing a picture of a four-man combo. "I was going to call the show *Norwegian Echoes*, but the violin and accordion players were Swedish, and they said, 'What is this Norwegian business?' So I called it *Scandinavian Echoes*."

*Scandinavian Echoes* has been on the radio every Saturday morning for the past 50 years, which must be some sort of a record. "Hans has created a language all his own," says Geirr Aakhus, the current editor of the Norway *Times*. "A cross between Norwegian and English. I don't think he's even aware of it."

The Norwegian community in Brooklyn peaked at perhaps 40,000 during

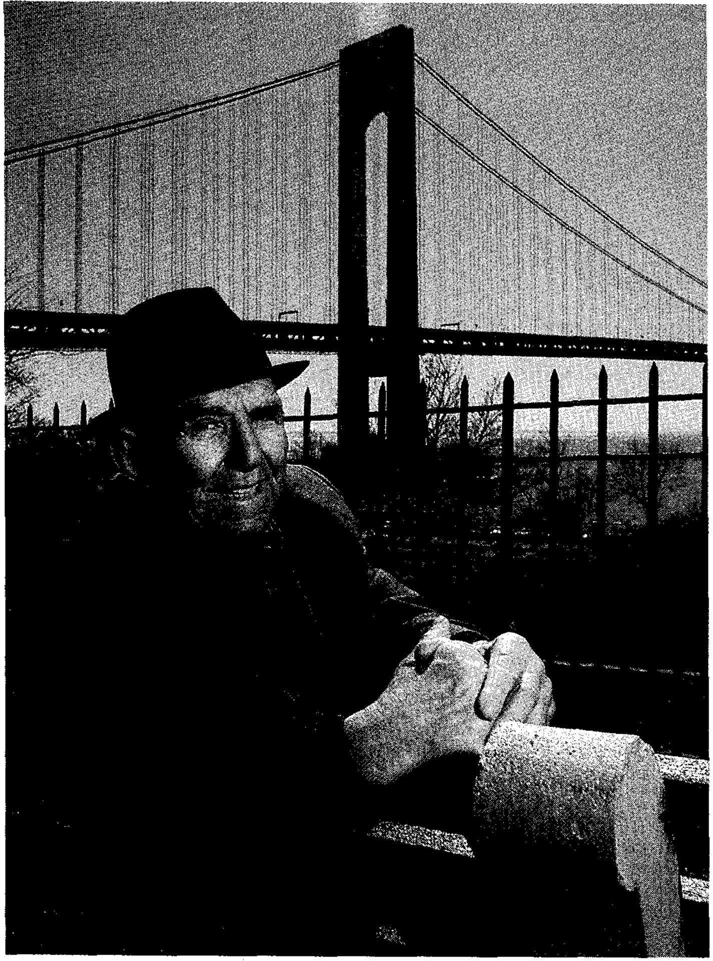
World War II. In the 1950s, the children of the immigrants began to disperse to the suburbs. “You know what killed us?” Hans Berggren says. “It was the Verrazano bridge. They knocked down 1,535 houses to build it; they knocked down the heart of the Norwegian community.”

Even Berggren left for a time, moving to South Amboy, New Jersey, with his wife, but when she died, in 1970, he moved back to Sunset Park.

Berggren returned to a Brooklyn that had changed—it was less benign, more dangerous—but was essentially the same. The process was consistent: new ethnic groups coming, raising families, dispersing. There were now Lebanese on Court Street and Atlantic Avenue downtown, where the Norwegians had first lived; there were newly arrived Poles in Greenpoint, Russian Jews in Brighton Beach, and West Indians in Crown Heights.

“There has been a huge wave of new immigration,” says Joe Sciorra, “but it's different from the past. You're not getting ethnically distinct neighborhoods—with the exception of the orthodox religious groups like the Hasids [in Williamsburg, Crown Heights, and Borough Park]. The old ethnic neighborhoods in the north of the borough are either black or gentrified (some are both). You're finding some pretty weird blocks in places like Flatlands, blocks where newly arrived Hispanics—Dominicans, Central Americans—are living interspersed with Indians and Orientals.”

Asians have joined the Italians and Scandinavians in Bay Ridge, too: “Most of the people who sell the Norway *Times* in Brooklyn are Arabs,” says Geirr Aakhus. “We have one Lutheran church here that gives services on Sunday in English, Norwegian, and Chinese.”



‘You know what killed us?” Hans Berggren says. “It was the Verrazano bridge. They knocked down the heart of the Norwegian community.”

**BERGGREN AT THE VERRAZANO BRIDGE**

The Norway *Times* is now one of the only three Norwegian newspapers left in America. “Most of our circulation is outside Brooklyn,” Aakhus says. “The third generation, searching for its roots. You see their Volvos with Connecticut plates at Christmastime in front of the two or three Scandinavian stores left on Fifth and Eighth Avenues, buying Norwegian delicacies for the holidays.”

Hans Berggren has a son in Miami but prefers the society of his few remaining Norwegian cronies in Brooklyn. He is proud that his son knows how to read Norwegian. “But he isn't interested in it,” he says. “He is very successful. When I call him, the phone rings four times in his house, and then, automatically, it rings in his car. Can you imagine that?”

THE REVEREND CLARENCE WILLIAMS had just come from a press conference at City Hall where the Catholic archbishop of Brooklyn, Francis Mugavero, had called him an “esteemed colleague.” It was a very important moment in his life.

“I'll show you why,” said Reverend Williams, 49, driving through Bedford-Stuyvesant. He turned onto Madison Street. “This is where I grew up. That Catholic church was across the street, and those people just hated us. They wouldn't let us play stickball in the street. The neighborhood was mostly black in the 1950s, but there were still some white families and there was a lot of fighting, black against white. I grew up thinking a certain way about Catholics, but that sure has changed now.”

Williams is one of the leaders of East Brooklyn Churches, the religious coalition that created the Nehemiah Plan, a remarkably successful subsidized-housing program in Brownsville and East New York. The Catholic archdiocese had taken an active part in the coalition and been generous and forceful in its support. “You couldn't ask for anything more,” says Williams. “It is so very satisfying, especially when I drive along these streets and think about how things *were*. . . .”

Clarence Williams came to Brooklyn from North Carolina when he was five years old, part of the tidal wave of blacks moving north. His family traced the pattern of black settlement in the borough: from Fort Greene, where the first small community of former slaves and freedmen was established, in the mid-nineteenth century, east to Bedford-Stuyvesant, which became the heart of black Brooklyn in the 1940s and 1950s. Other families moved on to Brownsville and East New York.

“When I was young, the institutions in the black neighborhoods were still very strong,” Williams says. “If you acted up in school, the teacher wasn't afraid to kick your butt. Then I went away for ten years—1954 to 1963. When I came back, everything was changing.”

It was changing so quickly that it re-

Photograph by Dana Fineman/Sygma.

mains difficult to comprehend just what *did* happen to the black community in that angry, haunted time. "On the one hand, there was a lot of hope," Williams says. "The civil-rights movement, doors opening."

At the same time, though, a wild cancer of physical and social deterioration was eating at the vitals of the black neighborhoods. Whole blocks in working-class areas like East New York, Brownsville, and East Flatbush seemed to change from white to black and then collapse in rubble overnight. The black community exploded and imploded simultaneously. In the 1970s, central Brooklyn supplanted Harlem as the predominant black area in the city while experiencing a free-fall into despair.

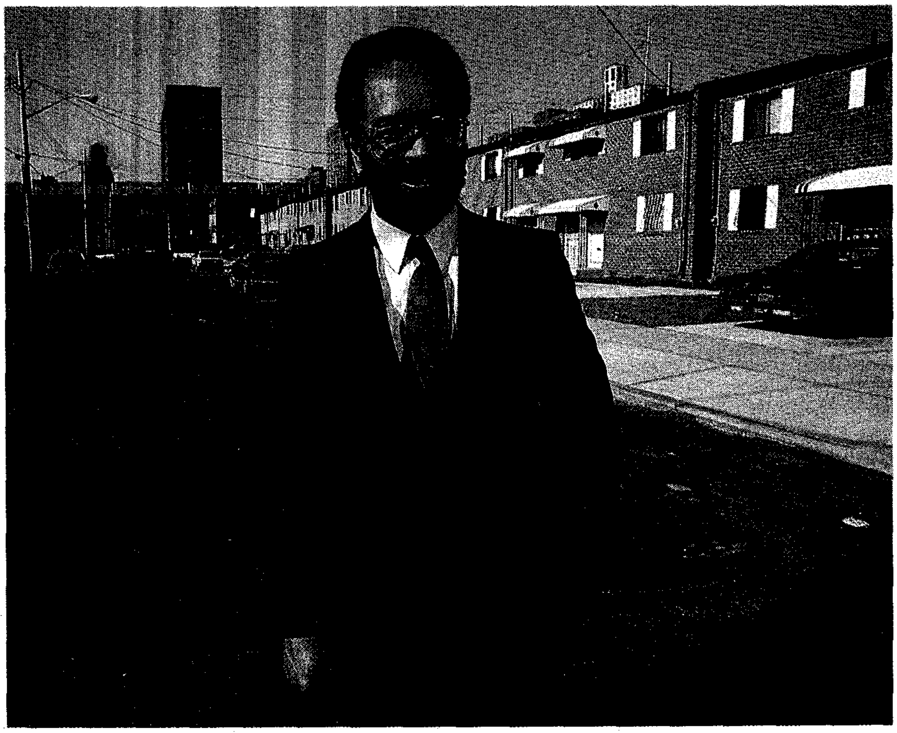
"The truth is, I just about lost hope," Williams says. "I had been active in Operation Breadbasket for many years, but we never accomplished much. I decided to concentrate on my own church, to build it and not worry about 'larger' issues."

But a white Lutheran minister named John Heinemeier convinced Reverend Williams to give activism one last try. "He had been very helpful with Operation Breadbasket, so I felt that I owed him; I couldn't say no," Williams says.

HEINEMEIER WAS ORGANIZING A coalition of churches to address some of the less publicized problems in the community: the storefront smoke shops that openly sold drugs, the ghetto supermarkets that sold decaying food at outrageous prices. "East Brooklyn Churches just felt good from the start," says Williams. "There wasn't any charismatic leader, just a group of ministers guided by organizers from the Industrial Areas Foundation"—master organizer Saul Alinsky's radical populist legacy. "We raised the money ourselves. We didn't want to depend on government funding. We didn't want to jump to their tune. And we began to make a difference."

The ministers soon moved from stemming the destruction to actively rebuilding. The Nehemiah Plan—named for the biblical character who rebuilt Jerusalem—*seemed* a modest enough start, especially when compared with the vast attempts at social engineering of the 1960s. A thousand or so single-family row houses for working-class families were planned—a drop in the bucket. The houses, with construction partially subsidized by the churches and city, and low-cost mortgages guaranteed by the state, would sell for $43,000.

In truth, though, the goal of Nehemiah was nothing less than the resuscitation of whole neigborhoods. It would test the theories of I. D. Robbins, a former builder and *Daily News* columnist, who became the project manager. Robbins believed that low-density communities of single-family homes—urban Levittowns—were the only way to rebuild the rubbled vistas in desperate places like Brownsville and East New York. It was a defiantly bourgeois vision. "We didn't want to do scattered sites, a couple here, a couple there," says Williams. "We wanted to rebuild whole blocks, enough to anchor a community, to support stores and schools and churches."



"We wanted to rebuild whole blocks—to anchor a community," says the Reverend Clarence Williams.

**WILLIAMS AT THE NEHEMIAH PLAN PROJECT**

And now, in Brownsville, blocks and blocks of modest brick row houses are springing up, houses with gardens, driveways, and basements—blocks that don't look all that different from the quiet propriety of Batchelder Street and Avenue U. "We have about 700 homes occupied, about 200 in construction, another 300 on the drawing board, and a waiting list of about 2,500," says Williams.

Reverend Heinemeier has gone on to the South Bronx, where he is organizing another group of churches to do the same sort of thing. The Nehemiah Plan is ready to proceed with a second, larger clump of homes in East New York (although there is a dispute with Borough President Howard Golden about the number and location of the houses), and Reverend Williams feels reinvigorated.

"The terrible, depressing days of the late 1970s are over now," he says. "We learned things *can* change for the better. Some urban programs *do* work. We also learned that we didn't have to ask for power—we already had it. We didn't need the government or a charismatic leader. We could do it ourselves."

THE YOUNG COUPLE SAID THEY wanted a co-op in Carroll Gardens, but Naida McSherry knew better. They had an artsy, adventurous look to them: The husband had a beard, the wife dressed dramatically . . . and McSherry wasn't at all sur-

Photograph by Dana Fineman/Sygma.

**MANHATTAN BECAME TOO CROWDED AND EXPENSIVE. BROOKLYN BECKONED.**

prised when they poked despondently about the tiny, unexciting three-bedroom apartment she had showed them. "This is all there is?" the wife asked.

"Well," McSherry said, "have you thought about Clinton Hill? You could buy a much larger place, a *whole house* there."

The young couple groaned. Clinton Hill? She had to be kidding. "We looked there," the wife said. "We saw a beautiful house. But it was so . . . *dangerous*. I couldn't imagine myself . . . I mean, who would ever feel *safe* there?"

"Well, actually," McSherry said, "I live there."

That had an impact. Naida McSherry isn't the most formidable middle-aged white woman in the world. If she could live there—*alone*, she added, for emphasis—anyone could. And slowly, ever so slowly, she began to maneuver them, first to her car, just to take a look around. That couldn't hurt. "Well, okay," said the husband, feeling virtuous not to be watching football.

Well, okay; it was all Naida McSherry needed. She had them hooked.

Clinton Hill, the neighborhood McSherry was touting, had been called several different things in the past hundred years. In the late nineteenth century, it was called the Hill and had been one of the most exclusive addresses in Brooklyn. Clinton Avenue was lined with mansions: Oil magnate Charles Pratt had built one each for four of his sons. Three of the mansions still stood; Archbishop Mugavero now lived in one of them. There were hundreds of other remarkable Victorian relics in the neighborhood as well.

More recently, though, the area had gone by a different name: Bedford-Stuyvesant. Indeed, that was where many of its black residents still thought they lived, although others called it Fort Greene, or just "near the Navy Yard."

But all the brownstone neighborhoods of north Brooklyn now had fancy names. They offered wonderful housing at reasonable prices and the advantage of being just across the bridge from Manhattan. They also had the disadvantage of being just across the bridge from Manhattan, a journey that clients often compared to traversing Death Valley on foot in midsummer. Most clients had little choice, though: Manhattan had become just too crowded and too expensive in the late 1970s. Brooklyn beckoned.

McSherry herself had reluctantly crossed the bridge in 1977. She hadn't been a real-estate agent then, but a fabric designer. She'd lived for years in a toaster-oven-size apartment in Greenwich Village, before finally giving up and moving to Brooklyn Heights. It was something of a jolt: McSherry had come from Illinois to live in Manhattan, not anyplace else. Certainly not Brooklyn. And yet she moved into a townhouse apartment that was quite lovely. All her neighbors were refugees, too: "We were all very close. We had Christmas together. It was a more neighborly feel than Manhattan, and I liked that a lot. But then the building was sold, and the rents were going up, so in 1979 I decided that I was through being shoved around by the landlords. I was going to buy a house."

She found a partner. The idea was to buy a brownstone and split it; each would have a duplex. They began to look in Park Slope, "but prices were high. I said to my partner, 'Why not be smart? Let's buy in an area that's just beginning to develop.' "

It was, she would later admit, an odd time in her life. Mid-life-crisis time, a last chance to take chances. "I saw this wonderful house on St. James Place in Clinton Hill," she says. "It was built in 1860. It could be had for $43,000. The thing that convinced me, though, was a neighborhood meeting I went to: a lot of people associated with Pratt Institute, a lot of artists and architects. It reminded me of the Village."

Both the house and the neighborhood needed work. "I guess most people wouldn't be willing to live through what I did," she says. "I bought the house by the seat of my pants. I borrowed the down payment. And it was just filthy, falling plaster and all. I did the dishes in the tub for eight months, but, you know, I was just so happy there. Actually, no, I was depressed at first. I'd enjoyed looking at old houses so much that I was sorry the hunting was over, and I began to think, Well, you're not making a fortune as a fabric designer; maybe you could look at houses for a living. *Sell* them in the neighborhood."

SHE BECAME A MASTER AT SHOWing the neighborhood to its best advantage, and she did a virtuoso number that autumn afternoon on the young couple who thought they wanted a co-op in Carroll Gardens. The architecture, the mansions were remarkable . . . but there were also abandoned apartment buildings ("Oh, that," McSherry would say, blithely tossing her hand, dismissing a crumbled urban tragedy, "that's being *developed*"), and there was Fulton Street, a commercial strip that was a running sore filled with winos, gambling parlors, and drugstores that were not pharmacies ("It's not as bad as it looks," she said, truthfully; it couldn't have been *worse* than it looked).

The last stop on the tour was her house, just down the block from Fulton Street. It was a perfect Federal house on a quiet, graceful nineteenth-century street. The young couple were confused: Either Fulton Street was a hallucination or this was. One of McSherry's neighbors drifted by on his bicycle. She was about to say hello when, to her astonishment, the young woman beat her to it: "Hi!" she said to the bicyclist, whose name was Bob Rubenstein. "What are *you* doing here?"

"I live over there," Rubenstein said.

"I know him from Westport," the woman explained to her husband. "He was the rabbi's son . . . and you *live* here?"

"Sure, you want to see my house?"

Naida McSherry thought, Game, set, match.

And sure enough, two days later she showed the young woman a house one block over, on Cambridge Place. It was a dark, fierce, rainy night—the worst sort of night in any neighborhood—and the woman was alone. Her husband was away on business. A sale was unlikely, McSherry realized, but the woman seemed immediately enraptured, almost childlike in her enthusiasm. It was, in fact, a very nice house: four-story brownstone—a triplex with a downstairs apartment—five marble fireplaces, a walk-in closet that seemed larger than McSherry's old apartment in the Village, and a backyard with a deck and a goldfish pond.

"Okay," the woman said. "I'll take it."

Later that evening, the young woman—it seems only fair to admit that she was my wife, Victoria—called her husband, who was in Chicago, and said, "We bought a house."

I responded in a professional manner: "When? Where? *Why?*"

"In Clinton Hill," she said.

"You've got to be kidding," I replied, but it has worked out for the best. The neighborhood is not only beautiful but determinedly interracial, middle class, and safer than we had any right to hope. The trek to Manhattan isn't nearly as bad as we feared; some of our more adventurous old friends even cross the bridge to visit us.

Recently, I asked McSherry how she had known that she could sell us on Clinton Hill. "When you mentioned it," I said, "we groaned."

"Yes, but there are groans and there are groans," she said. "You groaned in a way that didn't completely slam the door. Any good real-estate agent would have known that." ■

# LOCAL COLOR

## BRIGHTON BEACH BOOGIE

THE MEN ON THE bandstand look like any supper-club combo—bored pros ready for another gig. They *sound* like something else again: The first tune is a samba, but the guitar player, smiling drowsily through a black beard, is tossing off jazzy Russian folk melodies. A mirrored ball revolves, fish-shaped light strings flash, and the guitarist is soloing through a wah-wah pedal.

It's the weekend at Primorski—the liveliest Russian restaurant in Brighton Beach—and the Hallelujah Orchestra is warming up its hybrid of American disco, boogie, and ballads, mixed with lots of Russian pop and gypsy folk. The band sings in Russian or heavily accented English, and plays with good humor and an ear for juxtaposition. "She Works Hard for the Money" fills the floor with disco fever, then evolves into the accelerating gypsy reel "Two Guitars," and the dancers do a cossack-style *kazachok* dance—squatting, arms folded, legs kicking out.

"You could say we play an international style," says bandleader and pianist Haim Covner, 34. "We get a lot of young crowd in here, we play a lot of Top Forty. Older crowd, play more Russian."

Covner and guitarist Nathan Isaacson were childhood friends in Riga, Latvia. When their families emigrated to Israel in 1971, they started the band with Covner's brother, Shalom, on bass and violin and Covner's wife, Lily, on vocals.

An American agent named them the Five Russkys and installed them at El Avran, an Israeli nightclub in the Village, in 1973. Six years later, they headed for "Little Moscow." Covner bought Primorski, ran it at a loss for a few months, then sold it to Buba Khotovli, the big Georgian who's made it a success.

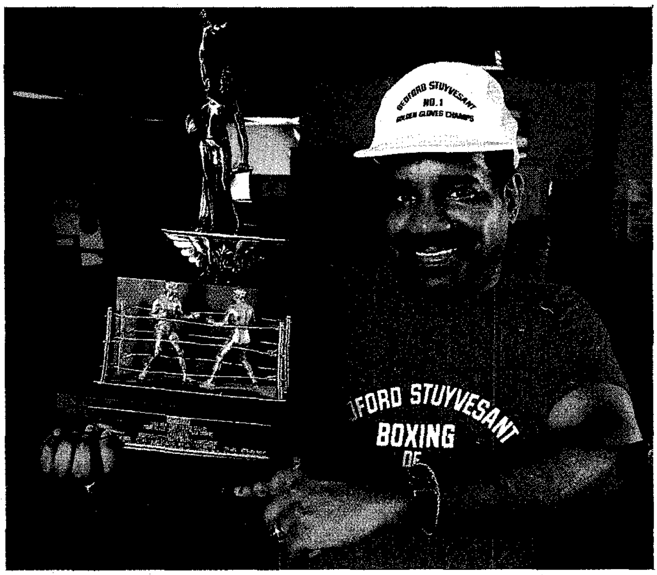
"We try to learn from famous American singers," says Covner, deadpan. "We aren't very original."

*The Hallelujah Orchestra at Primorski*

"I like this band," one diner says. "But what the hell do you call this stuff?"

"Happy international music," says Covner. "Not serious, no big deal." *Glupost'*. ERIC POOLEY

## Ring of Truth



*Founder Lamont Flanagan*

LAMONT FLANAGAN switches on a flashlight and tries to find his way around the darkened gym. Outside, the rain is falling hard, but kids are shouting. Flanagan, 35, a lawyer with a compact build, ignores them and shines the light at the boxing ring in the middle of the room.

"This is where Mark Breland worked out," he says, referring to the Olympic gold-medal winner and current welterweight contender. "It's got wrestling mats under the canvas, which make a fighter really work for his balance. Three rounds in this ring is like six rounds anywhere else."

Flanagan's claim might

Sygma

PHOTOGRAPHED BY J. P. LAFFONT

seem like idle boasting if he were talking about almost any place in New York except the Bedford-Stuyvesant Boxing Association Gym at 275 Sumner Avenue. It has taken top prizes from the Golden Gloves competition for the past six years in a row, replacing the Police Athletic League as the dominant force in amateur boxing around the city.

Flanagan founded his gym in 1979 because, in Bedford-Stuyvesant, young talent often goes to waste. As many as 100 kids a day were able to get off the streets and use its facilities, with guidance from experienced trainers like George Washington, who used to spar with Joe Louis. Even Breland continued to work out there after he became famous, drawing crowds of neighborhood kids. "It was like home," he says.

But all of that has been put on hold.

Earlier this year, the gym had to close after several floods did about $90,000 worth of damage there. Washington has taken some of his talented fighters to another gym, but there are still some kids unaccounted for, and Washington admits he's a bit worried.

In the meantime, Flanagan is trying to raise money to fix up the gym.

"It's not that easy," he says. "When we started, we had funding from the state. But since the cutbacks, that funding has had to go toward other programs."

So Flanagan is seeking money from private sources. People who are interested can write to him at 124 Cambridge Place in Brooklyn. PETER BLAUNER

# Art Deco Jewel

ONCE THE DECO JEWEL OF downtown Brooklyn, the A&S Building at 420 Fulton Street is now almost hidden among the disintegrating buildings that

surround it. But while the neighborhood waits for revival, the borough's largest department store and the flagship of the A&S chain is doing more business than ever. And it remains one of the most beautiful department stores in the country.

From the outside, the Art Deco structure is a stoic combination of paned glass, geometric fenestration, and columns of curved brick. (The store is actually made up of eight separate buildings, linked to form a maze of offices and retail departments.) Inside the store, customers are dwarfed by the twenty-foot ceiling as they rush along the oak-parquet and marble-travertine floors. Even the most distracted shoppers pause to admire the bank of ornate brass-and-frosted-glass elevators in the center of the main building.

The store has handily survived Brooklyn's population shifts and even a man-made disaster. In 1983, a broken main poured 300,000 gallons of water onto the ninth floor, and although the building sustained over $10 million worth of damage, it was closed for only three days.

"Some of the wood floors had to be replaced," says Arturo Melero, who heads the store's interior construction. "But our customers never deserted us." P. T.

# CLINTON HILL VISION

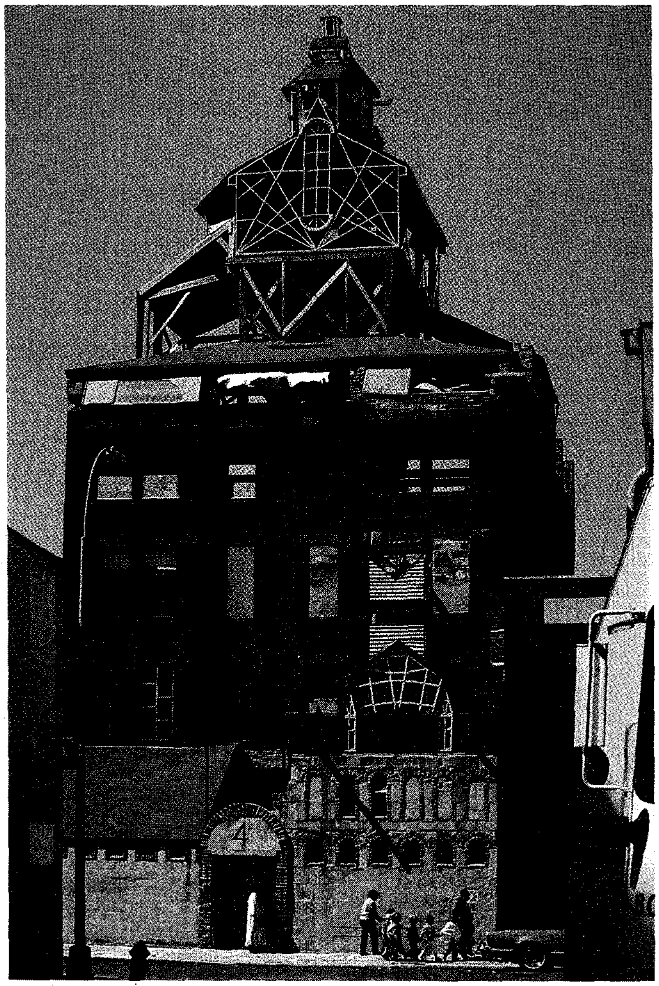
THIS IS MY GREATEST work of art," says artist Arthur Wood, scaling an iron ladder to his observation tower, "and I live in it."

From the ground, Wood's creation, the "Broken Angel," looks like part of a bombed-out amusement park, but Wood promises that his home will soon be the jewel of the neighborhood. When it's finished, the four-story brick building at 4 Downing Street in Clinton Hill will include a theater, a 22-foot waterfall, an undulating brick floor, a mirrored chamber, indoor pools, and a seven-story tower.

"Right now the Broken Angel requires vision," admits Wood, "but so did the Sistine Chapel."

Wood began his project in 1978, after losing his lease on "a beautiful Italianate building" near Pratt. Unwilling to settle for a small apartment in an anonymous building, he bought a run-down apartment house from the city for $2,100.

"When I moved in, the building was ruined, full of snow and wild dogs," says Wood. After fixing part of the roof and evicting the dogs, he had to haul about 100 tons of rubble out of his new home. Then, with only a hazy scheme in mind, he set about renovating the building with his wife, Cynthia.



*The "Broken Angel"*

While construction continues, Wood, his wife, and their two children live in a fortresslike wing he built. When the Broken Angel is completed, Wood plans to dangle a 38-foot-long aluminum whale from a crane at the top of the tower.

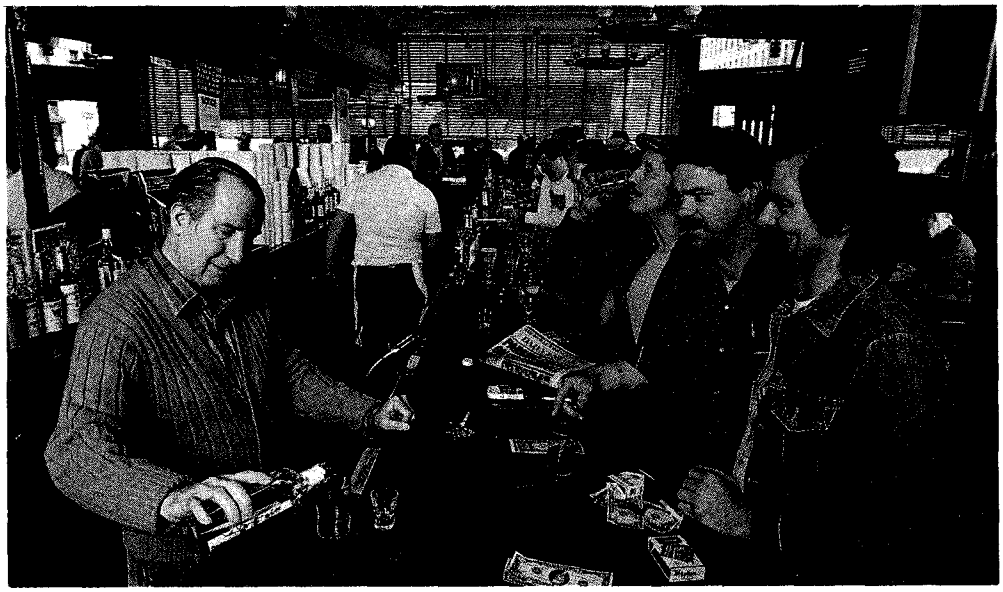
"Then when you look at the view from the top of the World Trade Center," says Wood, "you will see a shiny whale, swimming through the clouds." PEGGY TYRE

# A Hard Place to Leave

BROOKLYN'S IRISH-American Day paraders marched down Prospect Park West, broke up in Bartel Pritchard Square, and retired to Farrell's for a quick one before heading home.

Four hours later, they were still there: Farrell's has always been a tough place to leave. One of the city's last great Irish saloons—clean, uncluttered, all polished wood, glass, mirror, and brass—Farrell's owes its success to simple good talk.

There is no jukebox. The only beer is Budweiser—10,000 exceptionally cold and fresh drafts pulled every week and sold for 40 cents. There are no stools by the bar— "If you can't stand, you've had enough."



*Eddie Farrell carries on the family tradition.*

On Irish-American Day, they drank from quart-size white paper containers and spilled out the door in their green kilts, tam-o'-shanters, and Emerald Society–Sanitation Department warm-up jackets; 40 barrels were consumed that afternoon. One petite, elderly woman was seen dragging her 77-year-old husband out by his ear after he'd been dancing hard with two friendly young women. "Don't you *ever* do that to me again," he hissed. "I'll do it," she replied, "just as soon as you *need* it again."

Back inside, a weathered regular named Ray Abel, caught in a loud knot of people, was scowling and holding onto the bar the way a man in a flood might hold onto a fallen tree. "Danny, can I get one?" he asked quietly, and far up the bar Danny Mills, a barman of impressive grace and belly, heard him straightaway. "This is a good joint," Abel confided, "but today isn't normal. You want to see what this place is *really* like, come in the morning."

The next morning, Farrell's was a quiet social club, full of sunlight and men sipping beer. Most are retired, and many stop in early each day of their lives. Some have been doing so ever since Farrell's opened on June 17, 1933, the thirty-first New York bar to be licensed after Repeal.

"This place isn't about drink," said Jimmy Maher, 71. "It's about family."

"Friendly in here this time of day," said another man. "But if you want to see what this place is *really* like, come at night."

# FOODIES' DELIGHT

IF WE'D OPENED THIS restaurant in Manhattan we'd be lost," says Kathleen Johnston. "But *here* we have something special to offer."

What Kathleen, 29, and her husband, Andy, 33, have been offering their Park Slope neighbors since October is Seventy One Seventh, at Seventh Avenue near Berkeley Place, a casual restaurant with a sophistication that appeals to the most dedicated foodies. After six years toiling in Manhattan restaurants, says Kathleen, the couple tired of commuting and decided to go into business closer to home.

When the Johnstons opened the place, they worried that locals wouldn't want salads with goat cheese or pasta with pine nuts. But the neighbors have turned out in force to eat things like roast pheasant and aioli-glazed monkfish. "It's exciting to know that the food we wanted to serve, people here wanted to eat," says Kathleen.

*Andy and Kathleen Johnston*

Andy and Kathleen met while cooking at a traditional French restaurant in Atlanta; they later worked at such restaurants as Woods and the Commissary in Manhattan. "I've got a lot of experience at restaurants that don't work," says Andy, who runs Seventy One's kitchen, "and Kathleen has experience at restaurants that *do*."

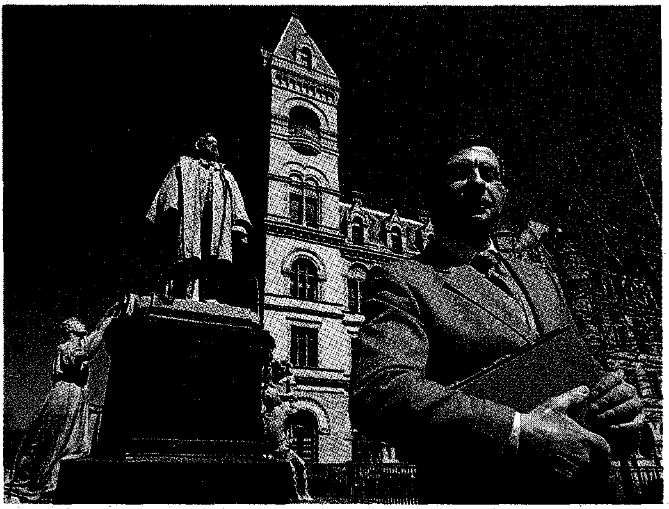
Seventy One Seventh seems to be working—even regulars can't get in on the weekend without a reservation. And business should get even better now that the Johnstons have a liquor license. The couple, who work 84-hour weeks, hope that the place remains a neighborhood staple. "If this doesn't work out," says Kathleen with a grin, "we can *always* get jobs in Manhattan." DAN SHAW

That night, Farrell's was filled with young men—fire fighters, cops, a few Slope professionals. Basketball was on TV; the men like to watch a game after work, fish on Farrell's fishing trips, go to the track on Farrell's race days, play softball and basketball and hockey on Farrell's amateur teams. They crowded the bar and the tables in back—to which women were exiled until 1971, when Shirley MacLaine stood at the bar and demanded service—and they were loud and friendly, just like the morning regulars and the parade revelers.

What links the three groups, of course, is the Farrell family. Michael Farrell opened the place in 1933 as a secure way to support eleven kids. When he died, three years later, his sons jumped in: John and Bill, then Mike, now Eddie. "I came to help out for one year in 1953," says Eddie, 58, who's made minor changes—320 pounds of free corned beef on St. Patrick's Day—over the years. "I'm still here. Guess it's in my blood." E.P.

# THE COURT STREET WAY

BURTON G. RUDNICK SAUNTERS OUT OF the courtroom and heads down the corridor. A sixtyish man with brown hair, he pauses near a baldish younger lawyer and rubs the back of the man's head.



*Lawyer Burton Rudnick*

"That guy offered me $100,000 in a case not too long ago," Rudnick says. "I am very fond of him."

Rudnick is a classic example of the "Brooklyn lawyer": court-wise and perhaps somewhat rougher around the edges than his Manhattan counterpart. But there is another term that rankles him: "Court Street lawyer." Though his office is at 32 Court Street, Rudnick knows the expression refers to more than just geography: Court Street lawyers are often thought of as ambulance chasers and cutters of legal corners. A few years back, a law professor was sued for calling a colleague a Court Street lawyer. "Such a thing did exist," says Rudnick, who specializes in matrimonial law. "But most of those guys are gone now."

In many ways, though, Rudnick is keeping alive some of the unorthodox traditions of his neighborhood; he is one of those rare lawyers who relish the chance to try a case rather than settle. For it is in court that Rudnick's freewheeling style has truly flourished.

In his 40-odd years before the bar, he has tried to convince a jury that a man and a woman found taking a shower together were not necessarily committing adultery; he has had three women appear at a trial in identical hats and suits to confuse unfriendly witnesses; he has represented Tiny Tim; and once, for reasons too strange to explain, he hired a helicopter to fly over a house and drop off food. "Ah, we have a lot of fun," he says.

The opposition is not always amused. At a hearing a few years ago, Rudnick was a little shaken when five mysterious men rushed into the courtroom and began hitting him in the face.

He doesn't have to use his pugilistic skills much in court now. In fact, business is better than ever since the recent equitable-distribution law has driven up the cost of a divorce. Where he used to ask for a retainer of only $3,000 for most cases, he can now get away with charging a minimum fee of $12,500.

"I am not a man's lawyer or a woman's lawyer," says Burton Rudnick, whose marriage has lasted 38 years so far. "I am a lawyer for the client who pays me." P.B.

# Salad Days

"THIS IS AN INVISIBLE business," says Jeffrey Siegel of his family's $50-million-a-year company. "People do not know that it exists."

Though you've probably never heard of Jeff Siegel or his company—Blue Ridge Farms, of East New York—chances are you've eaten the potato, macaroni, or tuna salad that he makes. The largest salad plant in the country, Blue Ridge, which employs 400 people, produces nearly 100 million pounds of the stuff a year and supplies the deli counters at places like Gristede's, D'Agostino, and Zaro's Bread Basket.

Blue Ridge makes over a hundred products, including knishes, egg rolls, and four types of pasta salad. Traditional deli fare, however, still makes up the bulk of the business.

"People don't want tortellini salad at the Fourth of July barbecue," says Siegel, 34, who joined his father Seymour's business ten years ago.

Jeff and his brother, Richard, who's in charge of production, like to try new things, but since Blue Ridge makes salads in 5,000-pound batches, it's tough to be innovative.

"We made a delicious smoked-mussel salad that was very popular," Siegel says. "That is, if your last name happened to be Siegel." D.S.

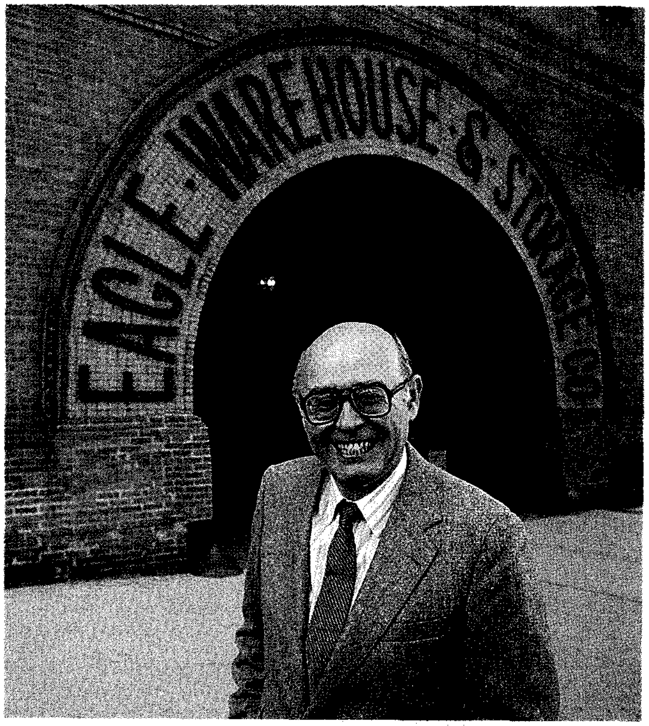
*Jeffrey and Seymour Siegel*

# A BROOKLYN LOVE AFFAIR

THE VISIT TO THE official historian of Brooklyn started auspiciously. Leaving the Borough Hall subway station, I asked the grizzled man at the newsstand for directions. “See the big building, looks like a castle?” he growled, pointing at a distant mass vaguely resembling a Loire château. “Down there, make a left.”

In Brooklyn, even the news vendors seem to notice the architecture. But few love it as much as Elliot Willensky, 52. An architect, he is vice-chairman of the New York City Landmarks Preservation Commission, co-author (with Norval White) of the *American Institute of Architects Guide to New York City,* and author of *When Brooklyn Was the World, 1920–1957* (which will be published in June by Harmony Books).

Willensky’s love affair with the buildings of Brooklyn began with, well, a love affair. After schooling at Brooklyn Tech, Cooper Union, and Yale, he fell in love with a girl who lived in Brooklyn Heights. “She was not crazy about me,” Willensky recalls. As the romance waned, however, he found himself increasingly drawn to the neighborhood—“the trees, the dappled sunlight off the harbor, the scale, the immediate intricacy of the architecture.”



*Architectural historian Elliot Willensky*

Unlike that love affair, his feeling for Brooklyn did not go bad. Walking the brownstone-lined streets, Willensky often interrupts himself. In front of the house where Thomas Wolfe worked on *Of Time and the River,* Willensky points to the commemorative plaque, then frowns. “It’s not level,” he says. We pass some red-brick Queen Anne revivals. “These are the best four buildings in the world!” he exclaims. He points to a miniature tower with three windows of wildly differing shapes. “When I started out as an architect, I tried something like that,” he says. “But my boss told me the windows all had to be the same size.”

CARTER WISEMAN

# The Smart Set

WHICH SCHOOL GAVE A birthday party for Bertolt Brecht? Saint Ann’s, of course, the 21-year-old day school for gifted students housed in a graceful Edwardian building on Pierrepont Street in Brooklyn Heights.

Its 778 students get plenty of tests but no grades (teachers send parents written reports), and students progress at their own rate. Seven-year-olds in one class are writing book reports with footnotes and a bibliography. Middle- and high-school pupils follow a curriculum that might include, besides the basics, electives in Greek or Chinese, Russian history, or classical acting.

While normally IQ tests (130 is minimum, 145 safer), reading tests, and interviews determine admission, these considerations are waived when Saint Ann’s confronts “a riveting student poet” or an artist “of sweeping power,” says headmaster Stanley Bosworth. The arts—often taught by working painters, writers, actors, or musicians—are serious at Saint Ann’s.

SAINT ANN'S SCHOOL
20th ANNIVERSARY
1965 - 1985

*Saint Ann’s prep school*

Students do well in the world: Of last year’s 61 seniors, 5 each went to Yale and Brown, and 2 each chose Harvard and Princeton.

Who sends their children to Saint Ann’s? Norman Mailer, Judy Collins, and Eli Wallach have. So now do Wall Streeters from Brooklyn Heights, artists and professionals from Cobble Hill, Park Slope, and Flatbush. The school has a familial flavor, enhanced by the fact that Bosworth (whose wife and ex-wife both teach there) smiles on romance and marriage among his faculty. Still, nearly half the high-school students commute from Manhattan.

KATHARINE DAVIS FISHMAN

# At the Hop

*Pastels, in Bay Ridge*

THE DANCE FLOOR IS full at Pastels, the popular disco in Bay Ridge, but at the rail, two young men are just watching. "There's some nice girls here," says the one named Mike, who has a mustache and a jiggling knee.

"Yeah," says his older friend Joe, who wears a designer sweatshirt. "When it happens with a girl, I just move." For the moment, they just stand there while a song called "Money's Too Tight (To Mention)" booms from the speakers.

Even though Pastels has the same angular walls, video monitors, and shiny bars as hundreds of other clubs around the city, it is in many ways still a neighborhood bar. There's something comfortingly familiar, if eccentric, about some of the decorative touches, like the Easter Bunny diorama at the back. Four nights a week, crowds of up to 1,000, mostly from Bay Ridge (though the other boroughs and Long Island are also represented), show up to drink, dance, and, most surprising for a New York club, actually talk. "And it's not like these places in Manhattan where you can be talking to a woman for a while before you realize she's a man," says one regular from Bay Ridge, a largely middle-class, Italian neighborhood.

Besides the scarcity of transvestites, there is almost no one wearing a leather jacket or jeans. Admission is $5. Most of the crowd is over 25 and well dressed, with many of the men in double-breasted suits and most of the women in dresses.

"We try to have class," says Anthony Venneri, one of the managers. "This part of Brooklyn is like the Upper East Side in a way. We get a lot of professionals. It's not like the stereotype of some Brooklyn girl standing around chewing gum."

Venneri adds that even though the club's celebrity-client list includes such Sultans of Swat as Billy Martin, actor Tony Danza of *Who's the Boss?,* and wrestler "Luscious" Johnny Valiant, there are rarely any fights among the crowd.

As the night goes on, people tend to fall into set positions around the club. Couples go to the dance floor. Single women, like Christine, an attractive dark-haired woman in her thirties who came alone that night, sit on the nearby couches. Single men, like Joe and Mike, stand a few feet away, waiting for the single women to go by or for couples to have a fight and break up on the dance floor.

In Saturday's early-morning hours, Christine is dancing with a polite silver-haired man, but Mike and Joe are still talking to each other. By 4:30, Pastels' management has the club cleared.

"After that," Venneri says, "what a person does with somebody is his own business." P.B.

# READY FOR PRIME TIME

*Danitra Vance*

"I HAVEN'T BEEN HERE IN *years*," SAYS Danitra Vance at BACA Downtown, the Brooklyn performance space where she got her start, in 1982. After Vance made a name at BACA as a funny, political performance artist, she crossed the bridge, conquered downtown Manhattan with a six-month run at La MaMa, and got a job on a little-watched TV show called *Saturday Night Live.*

But from the way she laughs with BACA director Greta Gundersen, it's clear Vance never left.

"This is the first place in New York where I ever felt comfortable," says Vance, who came here from Chicago in 1981 and still lives in Park Slope. "When I found BACA, I said, 'Ah—people who understand what I'm doing.' "

What Vance was doing—using her plastic features and strong voice to create damaged but triumphant black women—had a great deal to do with Brooklyn as well. As Aquanetta Feinstein, she stars in *Aquanetta Feinstein on the Beach,* an "avant-garde rap operetta," at SLAM—"Some Little Academy of Music." As a feminist stripper, she educates her male oglers, then turns into a transsexual. And as the director of Shakespeare in the Slums, she brings the Bard to Bed-Stuy ("Juliet, she live in the low part of a high rise, okay?").

Vance's characters aren't just funny; they bite, and invert stereotypes, and their slow growth required an empathetic audience Vance couldn't find in Manhattan comedy clubs, which she tried early and quickly left.

"Club audiences would go, 'What *is* this?' " says Vance. " 'What about your girlfriend and how fat she is?' I was always happier in the little alternative spaces."

Those spaces helped Vance prepare for Manhattan show biz, and now she's going to opening-night parties, "playing the role of Danitra," and considering post-*SNL* plans. "Maybe I'll write a movie," she says. "or maybe I'll just take my show on the road—tour all the neighborhoods in Brooklyn." E.P.

BROOKLYN

ARTISTS

Brooklyn artists aren't addicted to flash and hype and instant success. All they need is light and space and quiet—and the ability to nurture their art until it's ready to show to the world.

# THE NEWEST LEFT BANK

BY AMY VIRSHUP

WHILE EVERYONE WAS WATCHING THE EAST Village, with its art bars and 22-year-old art stars, Brooklyn artists got ignored. Keith Haring made it into the pages of *People* and Jean-Michel Basquiat became Andy Warhol's new best friend, but for artists in Brooklyn—unwilling or unable to pay Manhattan rents—nothing seemed to happen. Dealers wouldn't visit their studios, the *Times* wouldn't review their shows, and their friends wouldn't even come over for dinner. Worst of all, their work was considered second-rate. "We thought we were hip and cool," says Kari Margolis, 30, who moved to Park Slope from Montreal three years ago, "and all of a sudden, we realized we were the Okies of New York."

But all the while, New York's "Okies" have been working steadily, and they've been turning out art that *is* different from Manhattan work: There's little cartoon-Pop painting being done. "Fly-by-night artists don't bother living here," says sculptor Deborah Masters, 36, "because the benefits socially aren't that great." Untouched by hype, Brooklyn artists have developed a strong and eclectic community, and they are just now being discovered by the art world. "You know when the Impressionists were living in Paris, on the left bank of the Seine?" asks one painter. "It's sort of like that."

The numbers have been there for a while: According to the 1980 census, more than 13,000 full-time artists and performers live in the borough. They are spread out along the curve of the East River from Greenpoint to Sunset Park, in areas with cheap rents and easy access to Manhattan. And in the last five years, a new wave of art immigrants has flooded the borough—dancers, musicians, and visual artists who've never lived in Manhattan and, given the current price of apartments, probably never will.

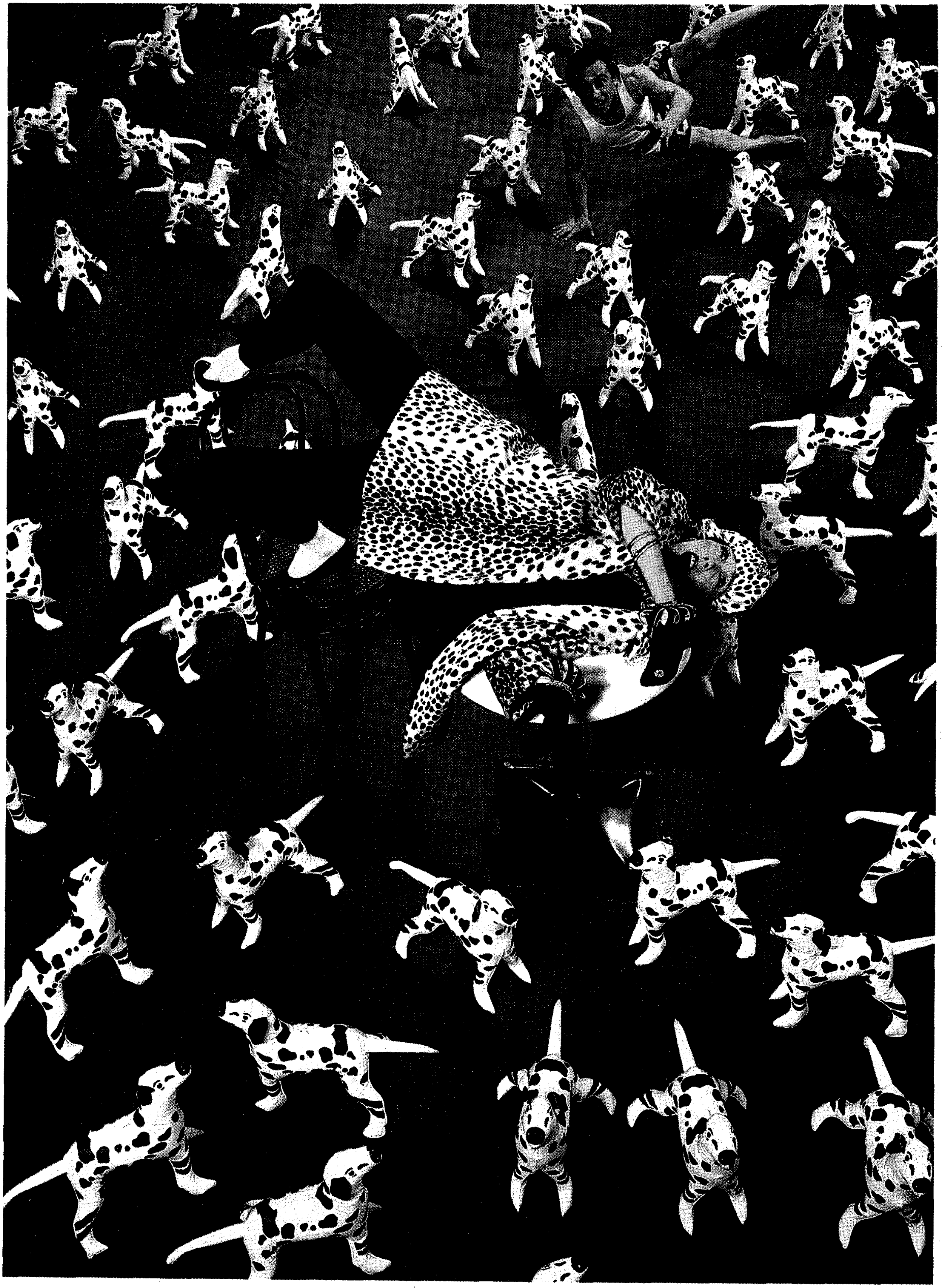
Jackie Battenfield, 35, became the curator of the borough's Rotunda Gallery in 1981, and in her first three months made more than 200 studio visits. "A lot of the artists had been displaced from wonderful SoHo spaces, or they felt that moving to Brooklyn was a step down," she says. "They felt like they were the only people kicked out of SoHo and stuck in some godforsaken place. But on the positive side, I also saw that being in Brooklyn gave them a quiet space in which to work and to develop outside of the hysteria of Manhattan."

"It's much more isolated," adds artist Sally Heller, 30, who moved from a midtown studio to a Fulton Ferry loft in 1981, "but I think it's good. It enables me to contemplate my own ideas more; I'm more choosy about the images I pick."

As musician David Weinstein, 31, says, "If somebody feels that they'd rather put their money into their work than into having prime studio space, they might move to Brooklyn. When I came to New York, a bunch of my friends and colleagues and peers moved here in the same few years and they went straight to Manhattan and got their little tiny loft for $300 a month. Then they spent the next four years being carpenters and cabdrivers just so they could keep a loft in Manhattan. Fantastic location, incredible space, but God forbid Leo Castelli should ask to come up to their place, because they don't have any drawings."

"There are 3,000 choreographers in New York; many of them say, 'I'm a dancer,' but

PHOTOGRAPHED BY LOUIE PSIHOYOS



THE ADAPTORS REHEARSE.

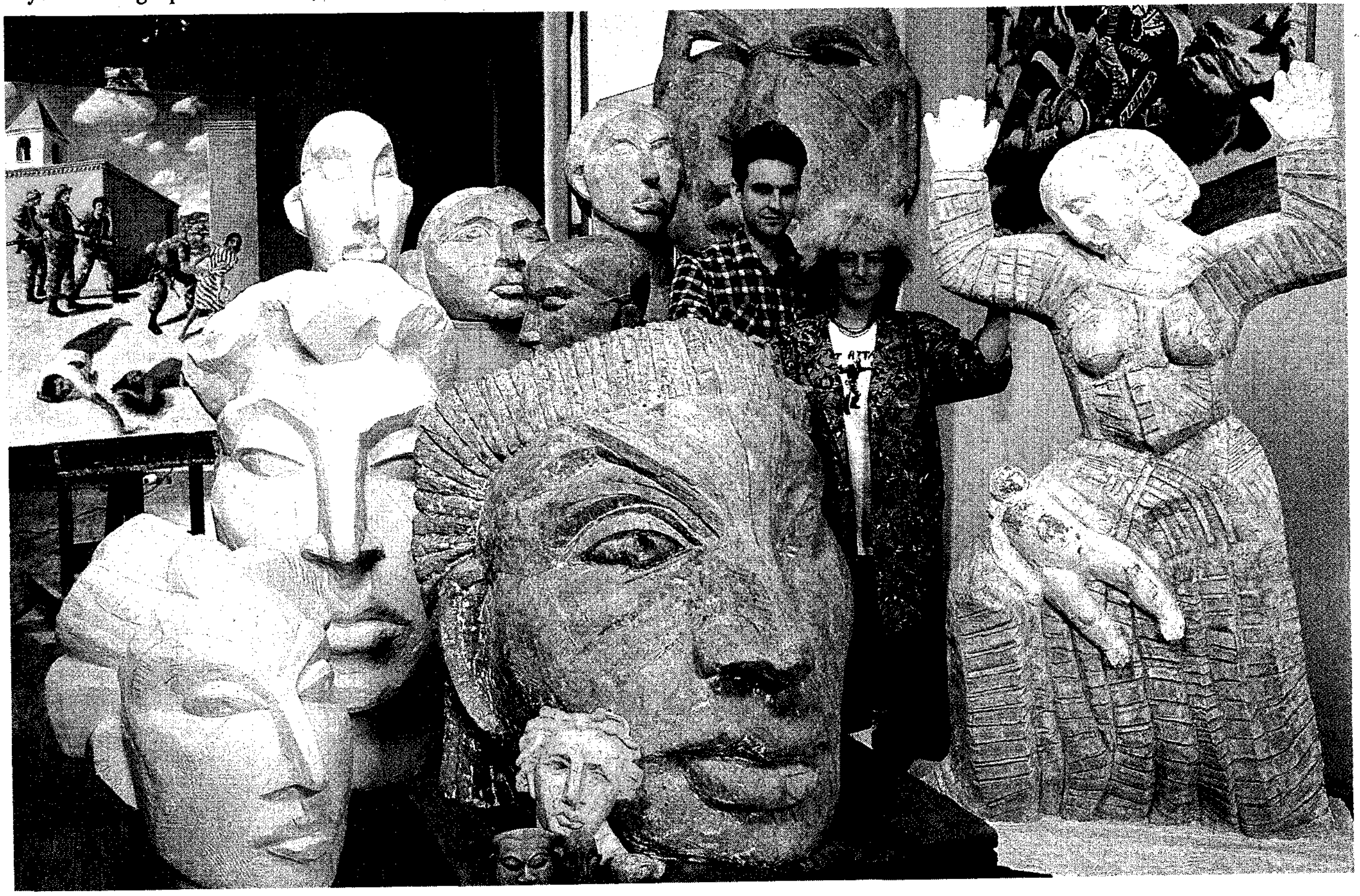
they're spending 35 hours a week waiting tables," says Brooklyn dancer Joan Erskine, 32, who gave up her full-time job last year to make her living teaching exercise classes and videotaping other dancers' work.

ALL THIS DOESN'T MEAN THAT some things aren't more difficult in Brooklyn. It may not be as glutted with creative types as Manhattan is, but it also has fewer exhibition and performance spaces. Finding a place to dance, for instance, can be even harder than it is in Manhattan. Though Brooklyn's major institutions—the Brooklyn Academy of Music (BAM) and the Brooklyn Museum—are important symbols of the borough's renaissance, they don't offer local artists many opportunities. And the major producers, such as the Arts at St. Ann's and the Thelma Hill Performing Arts Center, tend to concentrate on bringing outside performers into the borough. "The majority of artists are in a growing state," says choreographer Diane Jacobowitz, 33. "The institutions that are out here represent another level of artistic achievement—so they're not matching."

A number of smaller institutions do exist: The Williamsburg Music Center runs a Sunday-afternoon series for jazz musicians, and several small dance-rehearsal spaces sponsor informal showcases (which, says Peg Hill, 42, of Dance Space, are "invariably overenrolled and invariably overattended—we're talking about being sold out at 43 people"). The "Celebrate Brooklyn" series brings a lot of local talent to Prospect Park. When Burl Hash, 40, began it, seven years ago, he "didn't know any artists in Brooklyn." Now 60 percent of his performers are from the borough, and Hash would like to increase that number.

"What Brooklyn needs," he says, "is a Dance Theater Workshop." He hopes to create just that in the Majestic Theater on Fulton Street. BAM's Local Development Corporation is already converting the nearby Strand theater into rehearsal and administrative headquarters for a Manhattan-based dance company. Hash would like to install offices, rehearsal and performance spaces, video studios, and a gallery in the Majestic.

Brooklyn already has an impressive network of arts organizations, many of them begun with the help of the Brooklyn Arts Council (BACA), which started out in Charlene Victor's Flatbush basement twenty years ago. Victor had moved, somewhat unwillingly, to Brooklyn in 1946; until 1965 she doubted that there were any cultural possibilities in the borough. That summer, the New York Philharmonic was scheduled to give a concert in Prospect Park. In Central Park, it had drawn a crowd of more than 70,000, and Victor was convinced that in Brooklyn the Philharmonic would play to an empty lawn. Instead, an enormous crowd



"Fly-by-night artists don't bother living here," says sculptor Deborah Masters, who found a loft beneath the Manhattan Bridge twelve years ago. "Because the benefits socially aren't that great."

**MASTERS AND RICHARD CLARKE**

turned out, and Victor realized that her adopted borough was "not all 'dese,' 'dem,' and 'dose.' "

The next year, she organized an arts festival for the Prospect Park Centennial, and by 1968 she had an office on the first floor of the Brooklyn Museum. Ten years later, she opened the BACA Downtown performing space in what had been the St. Boniface church school; last year BACA distributed $150,000 in cultural grants. The grants, which have a ceiling of $3,000, won't fund a production of *Hamlet*, but because BACA closely monitors the Brooklyn arts, it can find—and support—young Brooklyn artists.

Since there are fewer Brooklyn arts organizations, they may be better able to catch the attention of larger funding groups. Gerry Eastman, 40, of the Williamsburg Music Center believes he'd get more people at his Sunday-afternoon jazz performances if he were in Manhattan, but, he says, "we'd be competing with Jazzmobile and the Metropolitan Opera."

"In Manhattan," says the Williamsburg Music Center's director, Gerry Eastman, "I'd be competing with the Metropolitan Opera."

**A WMC PERFORMANCE**

IF YOU LIVE IN BROOKLYN AND you're an artist," says art representative Lori Ledis, 26, "you know that you're going to have to get up off the shelf." Brooklyn *does* have galleries: The Brooklyn Museum's community gallery dates back to the sixties, the Prospect Park boathouse and the Grand Army Plaza Arch are both now used for exhibitions, and the Rotunda Gallery has been open for five years. Large group shows, like the 1983 "Terminal New York," have focused attention on the borough's artists.

But Brooklyn doesn't have an art *scene*. Unlike Manhattan, where for more than 40 years the "hot" neighborhoods have been in a contiguous downtown section, in Brooklyn the arts communities are widely separated. The few private galleries are as scattered as the artists, and they don't draw art buyers—or critics—from outside the borough. In order to attract interest from Manhattan, community-based art organizations like the Park Slope Artists Council are putting together studio tours, and less formal associations are mounting their own shows.

Artist Ray Rapp, 37, moved to Bay Ridge from San Francisco in 1981, and he has taken part in a number of artist-organized shows in Brooklyn. To get Manhattan dealers to see his work, he has had to pick them up in Manhattan and drive them back. "Showing in the East Village makes it very easy," he says. "People can drop in and see the work and they don't have to deal with you. And if they like the work, they can contact you." But he was included in the recent "Working in Brooklyn/Sculpture" show at the Brooklyn Museum, which drew Manhattan dealers and press, and he's had three shows in the East Village in the last two months.

Performing artists have similar problems. "When we first called one of the major dailies," says Deborah Pope, 33, who founded the New Theatre of Brooklyn three years ago, "the lady at the drama desk laughed at us. She said, 'Are you kidding? We haven't sent anyone to the boroughs since 1932!' "

Marjorie Moon, 39, executive director of the Billie Holiday Theatre, sends a minibus to Manhattan to pick up reviewers reluctant to take the A train to the Bedford-Stuyvesant-based theater. "You need the media," says Moon. "The corporations and foundations want to be as visible as possible, and if they don't see you in the papers, that means that their gift to you is not going to have the kind of visibility that they want."

Kari Margolis and Tony Brown, 34, of the Adaptors movement-theater group did "an incredible publicity campaign" for their first show at BACA Downtown. "We tried to get critics," says Margolis, "we tried to get people from La Mama and DTW, and we got nobody. We did the performance, we were sold out, but we didn't get one critic, we didn't get one review.

"But," says Margolis, "if you feel strongly enough about your work that you can laugh off the fact that no one takes you seriously because you're here, you can really get past that." *Autobahn*, which the Adaptors did first at BACA Downtown, will open Off Broadway this fall. But the group's agent saw it in Baltimore—not Brooklyn.

Margolis and Brown hope that their Manhattan run will give them enough leverage to open a theater in downtown Brooklyn. If they do, they'll be in the center of what many people believe will be Brooklyn's performing-arts axis. Already in the neighborhood are BAM, the New Theatre of Brooklyn, and BACA Downtown; soon to come are the Strand and Majestic theaters; and two major redevelopments—Metrotech and the Atlantic Terminal project—are expected to be under construction in the next few years, bringing in amenities for the growing arts community.

TO SOME ARTISTS, THE BROOKLYN boom seems to be nothing more than a rerun of a scenario they thought they'd left behind with their old area codes. Peg Hill is being forced out of her Jay Street dance studio by the construction of Brooklyn Union Gas's new headquarters there. She's moving deeper into Brooklyn, into "a building that's actually in pretty good shape—other than not having a back wall"—which she bought for $25,000 and will spend another $90,000 renovating. According to Hill, close to 400 other downtown residents—almost all of them artists—will be displaced when Metrotech gets under way.

And in Williamsburg, Greenpoint, and Fulton Ferry, tenants in 140 lofts fear they'll be forced out because of a recent Board of Estimate decision on the "grandfathering" of lofts in Brooklyn. Grandfathering, which makes it legal to live in areas zoned for manufacturing or commercial use, also makes some tenants eligible for lease renewals and rent protection and requires landlords to meet fire, noise, and safety codes. In January, the Board of Estimate overrode a City Planning Commission recommendation that 25 loft buildings be grandfathered. Under the board's plan, which extends only to buildings that were 45 percent residential as of 1981, just 15 of the 25 buildings will be grandfathered—despite the fact that there are thousands of square feet of empty manufacturing space in the borough.

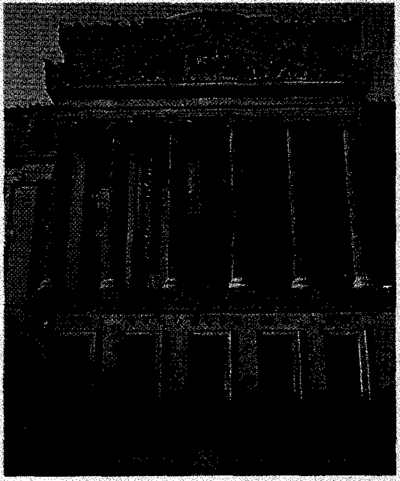
The empty buildings, says Raymond Levin of the Brooklyn Borough President's Office, are "a red herring." The real issue, says Levin, is the economic

# THE ART OF THE COMEBACK

When the Brooklyn Museum announced last month that it was planning to nearly double its size, the news surprised almost no one—except, perhaps, Manhattanites. For decades, the huge Beaux-Arts building on Eastern Parkway hunkered in the long shadows cast by the Metropolitan, the Guggenheim, the Whitney, and the other established museums across the river. But since the arrival in 1983 of director Robert Buck—formerly head of Buffalo's Albright-Knox Art Gallery—the Brooklyn Museum has rapidly become one of the most vigorous cultural institutions in the city.

The museum's membership has doubled since 1983, to 7,500, and attendance is creeping up on the Manhattan competition (300,000 last year, compared with 400,000 for the Whitney). In recent months, the museum has been holding shows by such prominent contemporary artists as Vito Acconci, Pat Steir, Charles Clough, and Jennifer Bartlett. But tradition has not been neglected. Buck scored a coup by making his museum the first stop on the American tour of nineteenth-century French works intended for the d'Orsay museum in Paris.

Exciting as the imported shows are, the museum has plenty of its own material to work with. The storage rooms alone hold what museum professionals agree is one of the top collections in the country—250,000 pieces in all, ranging from paintings by Degas to a Brooklyn Dodgers uniform. The museum's American holdings rival the Met's, and the Egyptian collection is one of the finest in the world.


**THE BROOKLYN MUSEUM**

Buck is especially proud of restoring the museum's position in contemporary art. "We had ceded that to other places over the last 30 years," he says. But he is quick to point out that this is a revival of a lapsed tradition that has seen such high points as the 1926 International Exhibition of Modern Art, which included Duchamp's *Large Glass*. Like its return to contemporary art, the museum's plans to expand are also a continuation of earlier trends. The vast edifice designed in 1888 by McKim, Mead & White would have dwarfed the Met. The existing building is only about one sixth the size of what was planned.

Although it has had its great days, the museum has also suffered along with its surroundings. By the 1950s, once grand Eastern Parkway was becoming seedy, and the museum's leadership was growing stodgy. There were still attractions, but the exciting new art being made in Manhattan was not among them. The visitors who did come were often collectors looking for works being "de-accessioned" from the collection. Then came the brownstone revival. As it swept through the borough, the artistically aware newcomers discovered the museum as a welcome island of culture.

Suddenly faced with a flood of new visitors, the museum realized that its deteriorated building was a major problem. Since then, some of the galleries have been spruced up, and a new restaurant has replaced the old cafeteria. A fundamental goal of the current expansion plans—which are likely to cost as much as $100 million—is to increase the museum's present 450,000 square feet to roughly 850,000 square feet, adding new galleries, library facilities, and a 1,000-seat auditorium.

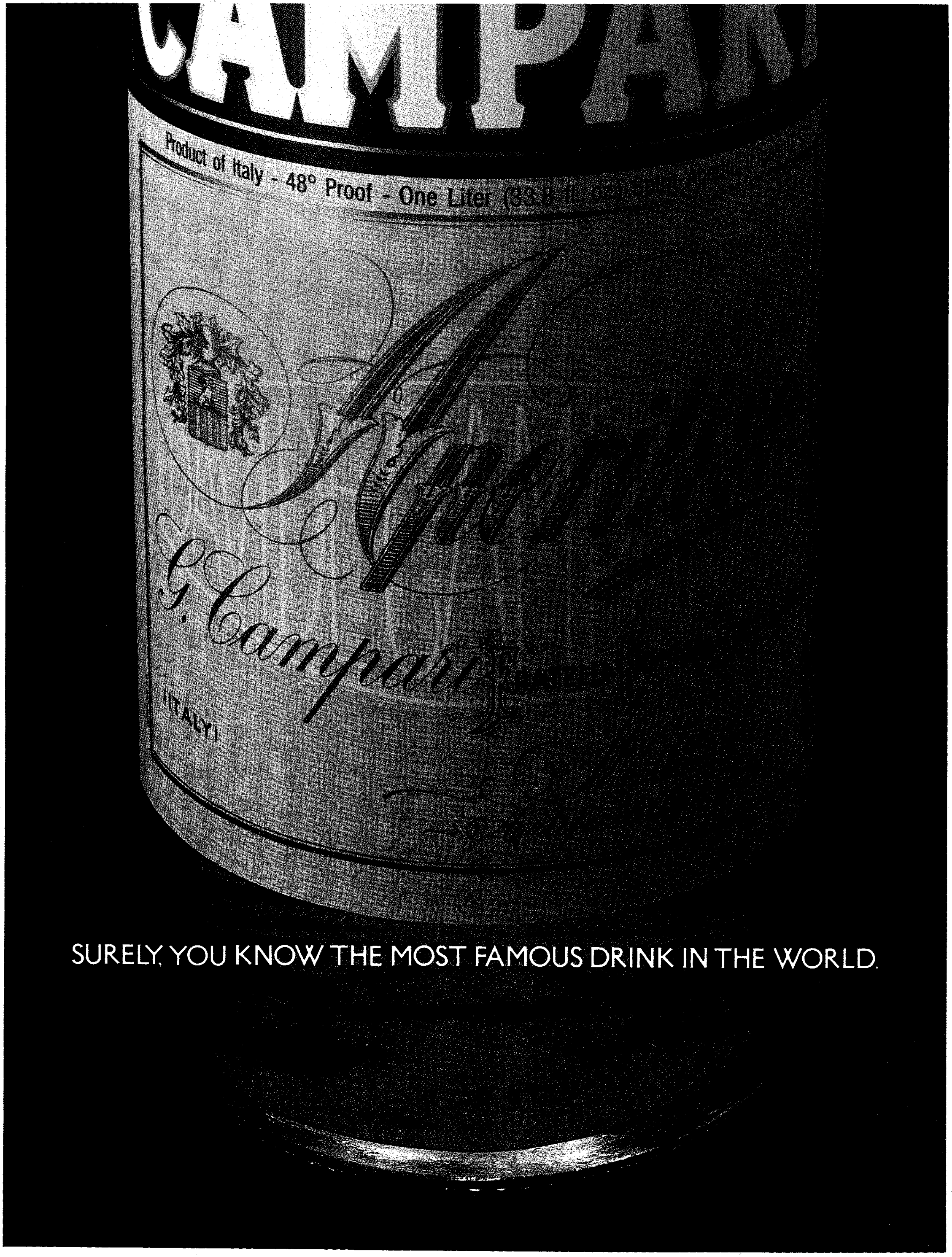
To build up interest among their neighbors, Buck and membership manager Cory Toevs have put together a cultural equivalent of the old Brooklyn political machine, including neighborhood clubs and door-to-door drives. A 1984 survey of the museum's members revealed that many supported the museum in order to "support Brooklyn." This chauvinism was tapped last year when Buck addressed a luncheon of local industry leaders, and chose to do it on the edge of the Brooklyn docks. It is not uncommon at openings these days to see longshoremen balancing glasses of white wine as they wander among the Bartletts and the Indian terra-cottas.

Nevertheless, many Manhattanites still resist the trip across the river. Between the two boroughs, says Buck, "there is a little water and a lot of psychology." The Manhattanites most easily lured across the river are young artists, in part because Brooklyn is closer to downtown than the Manhattan museums are. But Buck and his staff are not ignoring their own. Last fall, the museum mounted an impressive show of works by ten Brooklyn sculptors, the first in a series called "Working in Brooklyn." Less prominent local artists have a showcase in the museum's Community Gallery, which functions as a sort of alternative space.

Buck refers to these artists as "the guys and gals," and depends on them to keep the museum in touch with what's current. But he also sees them as partners in the fortunes of his institution—as the people who will put it at the forefront of art not only in this city but nationally. "They are the ones who create the art world," Buck says, "not the critics or curators. They are the future, and we would like to be thought of as their museum."

**—Phil Patton**

Photograph by Jake Rajs.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burden that would be placed upon building owners and manufacturing tenants required to comply with the loft law's environmental and safety requirements. "This broad discussion about vacant buildings in Brooklyn is irrelevant," says Levin. "The decision had to do with real businesses, real jobs, and real people who would be affected—on both sides."

Some tenants whose lofts aren't grandfathered may be evicted, others may be forced out when their leases expire—rents are expected to triple from the current average of $450 to $600 for 2,000 square feet. "To live like we live now—we have 5,000 square feet—would be absolutely impossible," says Deborah Masters, who shares a Fulton Ferry loft with her husband, Richard Clarke, 30. "Not only could we not afford to live anywhere, particularly in Manhattan, but I don't know where we could replace the space."

"It's SoHo all over again," says Sally Heller. "Artists moved in when the buildings were cheap. Then the landlords kicked them out when the property values went way up." And because Borough President Howard Golden has been a supporter of the arts, many of the loft tenants feel particularly betrayed. "I voted for Howard Golden," says one, "because I thought he was pro art."

MASTERS WAS ONE OF THE FIRST people to move into Fulton Ferry. She came to New York in 1974, looked at a few Manhattan places, then answered an ad for a loft on Pearl Street under the Manhattan Bridge: "Not only was it only $300, it was wonderful.

"I'm not the kind of person that meets people in bars in the East Village anyway," she says, so the distance from the Manhattan scene didn't bother her, although she did have a hard time getting galleries to look at her cast-concrete sculpture. "They'd look at your slides, but if they wanted to see something, you'd usually have to bring it there. And when it weighs a ton and a half, that's sort of hard." Now, she says, dealers regularly make studio visits in the neighborhood.

Some artists—tired of fighting the same battle over and over again—have decided to buy property in the borough. Photographer Robert Bowen, 33, recently bought a house in Lefferts Gardens. "How far can you go?" he asks. "The next thing would have been to try to find warehouses way out on the other side of Brooklyn, past Bay Ridge, and I don't want to do it again. Now we'll always have a place to live."

Others claim they'll leave the city altogether before they'll move to East New York or Sheepshead Bay. But Jackie Battenfield doesn't think that will happen. "Did people think artists would live in Williamsburg?" she asks. "People will do what they need to do for their interests and their careers as well as they can. Brooklyn is a huge borough. Unfortunately, right now, there seems to be a fight over one small part of Brooklyn."

What artists need, and what Brooklyn has provided, is space and quiet in which to develop. As the borough's artists have shown, it doesn't matter which side of the river that space is on, or how long a subway ride from West Broadway it might be. But as rents in Manhattan have escalated, neighborhoods in Brooklyn that only artists wanted five years ago are now increasingly in demand. And many artists feel that an influx of upscale tenants will force them to pioneer new territory. In just five years, Ray Rapp has lived all over Brooklyn, but "the curious thing," he says, "is that no matter where I am—in San Francisco or New York or anywhere—wherever I do my artwork, it's always the same place." ■

Moving deeper into Brooklyn, Peg Hill bought a building that's "in good shape—other than not having a back wall."

**HILL AND JOAN ERSKINE**

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# THE NAME IS NISSAN

# BROOKLYN SALOON EVOLUTION

As a neighborhood goes, so goes a bar. McFeely's is a hangout for Park Slope's young professionals, but it was once a blue-collar gin mill called the Palm Pines.

**BY MICHAEL DALY**

AT THE END OF ANOTHER LONG WEEK OF GETting ahead, Doug Jones and Mike Burns found themselves back in their apartment in Park Slope. Jones had been putting in fifteen-hour days as a junior executive at Salomon Brothers and Burns had been working almost as hard at a downtown law firm, and they were both in the mood for a few quiet beers.

"Just kick back," says Jones. "Nothing stressful or anything."

In slacks and sweaters, these two college chums from Ohio set off down the treelined block of 10th Street that had been their home for eight months. They were in their early twenties, and they had settled here because they could not find a suitable place in Manhattan. They seemed to have since become truly fond of this neighborhood of magnificent brownstones.

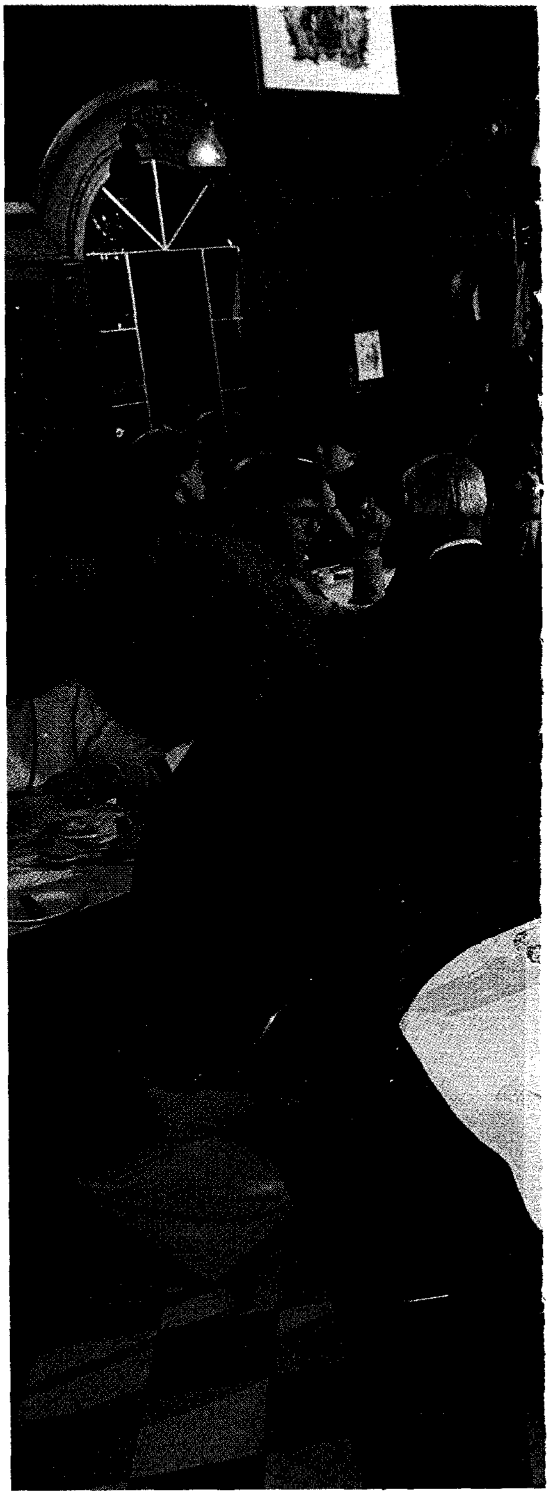
"You might have a lot of Guidos around, or whatever you want to call them," says Burns. "But, overall, it's a great area."

On Seventh Avenue, Jones and Burns came to what was until recently the rough-and-tumble turf of the South Brooklyn Boys gang. They strolled by a sushi bar and a tanning salon and two Korean fruit stands and a gourmet take-out place and a card shop that stocks gay valentines. Farther on were two dance schools and a bookstore that carries the *Tatler*, and a Tex-Mex mesquite grill. A sign outside what was once a bowling alley announced the arrival of the Bath Beach Health Spa.

At Union Street, Jones and Burns stepped into J. T. McFeely's Victorian Saloon. Young executives and lawyers and the like were already dining and drinking amid floral arrangements and reclaimed woodwork. Rock music played on the sound system.

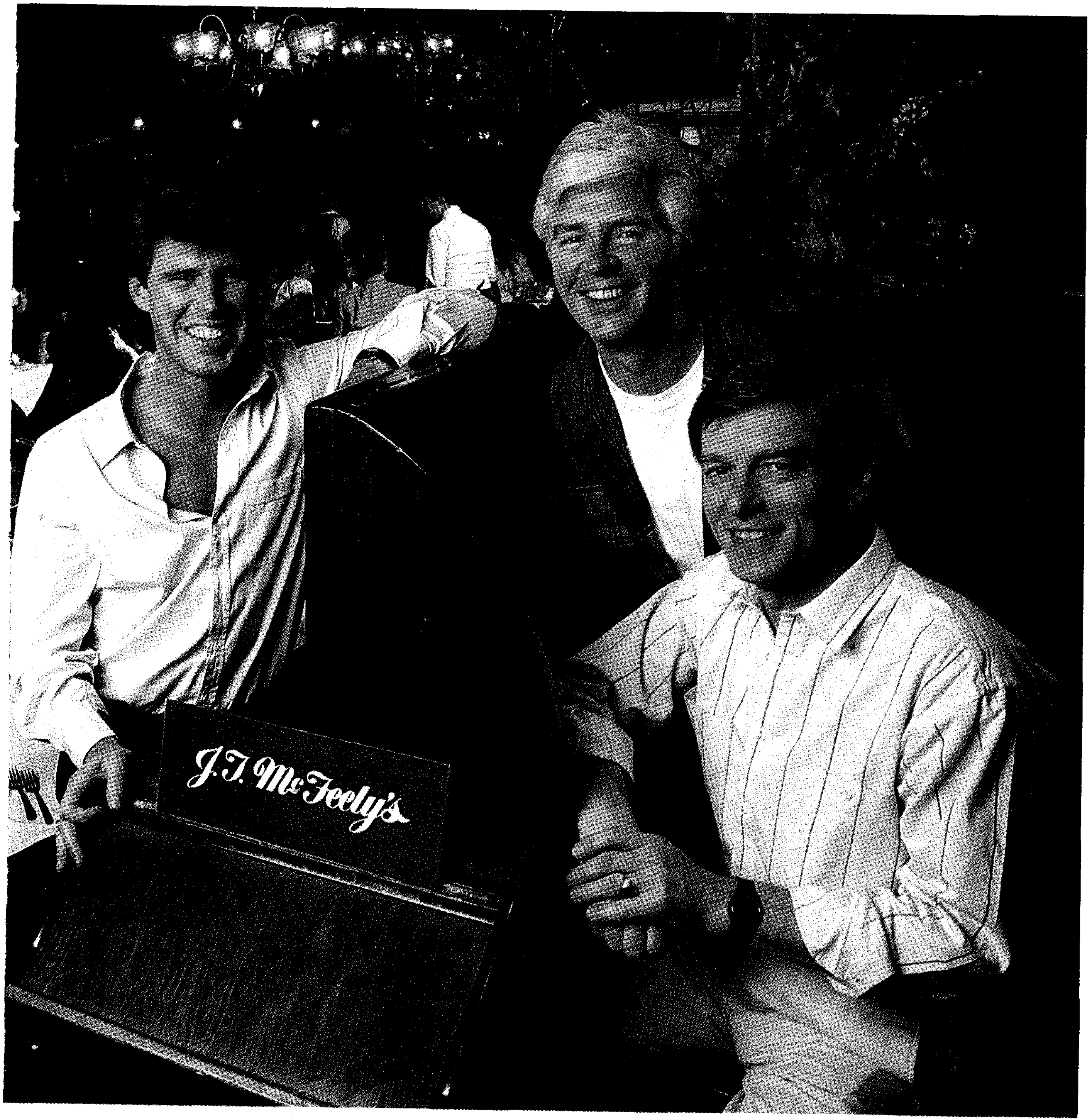
"It's just kind of a casual atmosphere," says Jones. "I've never even seen anyone really drunk or anything."

Up at the bar, Jones and Burns asked for two draft beers. They inspected a bar menu that featured stuffed artichokes florentine and baked Brie with almonds. They decided on an order of Buffalo wings. Burns found them good, but not quite spicy enough.



THE McFEELYS WITH WALTER BORCHERS

# SOCIETY


J.T. McFeely's

PHOTOGRAPHED BY LOUIE PSIHOYOS

“Buffalo wings are supposed to be *hot,*” said Burns.

As a neighborhood goes, so goes a saloon. A half-century before Jones and Burns ventured into genteel J. T. McFeely’s, this establishment on Union Street was a traditional blue-collar gin mill called the Palm Pines. The customers were working people, bookmakers, and assorted tough guys. Wages earned by the hour crossed the bar for shots of whiskey and goblet glasses of Rheingold beer. Arguments were settled in the traditional Irish manner.

“I remember that place very well,” says neighborhood lad Bill Harrigan. “I left my front teeth on the floor there.”

THE POPULAR MEMORY OF THE neighborhood is sketchy about the early days of the Palm Pines. Fireman Gerry Keely recalls that Freddy Gladstein and his brother-in-law owned the place as America entered World War II. Freddy served in the Navy and returned to find that the brother-in-law had sold the bar and bought an egg farm in New Jersey. Freddy went to work for the new owner as a bartender.

“The brother-in-law delivered eggs there once a week,” says Keely.

Each evening, the Palm Pines filled with a crowd of young men with such names as Peanuts and Silky and Vinnie the Fly. They were always looking for a good laugh, and they were apt to bring a flock of chickens into the bar or sneak all the furniture out to the sidewalk. They once stocked the ladies’ room with huge bullfrogs from Prospect Park.

Some of the lads were also out to demonstrate their toughness. Jimmy Farrell one night bet a man named Alex that he could jump through the bar’s plate-glass window. Local lad Ed Grant remembers, “Alex said he would do one better. He was going to pick up Farrell and jump through with him.”

In the mid-sixties, a crew-cut teenager appeared in the Palm Pines all trim and cocky from Marine boot camp. He was killed a year later in Vietnam. Several other young regulars suffered the same fate. Those who returned alive seemed somehow to be changed.

“There were so many freaky stories coming back,” says Grant.

Some of the younger regulars began using the Rheingold beer to wash down barbiturates, popularly known as goofballs, G.B.’s, and gorilla biscuits. A stranger dressed in black appeared and began dealing remarkable hallucinogens known as purple footballs.

One of the bartenders shaved his head and grew a handlebar mustache and took to serving drinks in his underwear. People danced on the jukebox to the Beatles and the Rolling Stones. Even the nicer girls appeared interested in sex.

“It seemed like Nam brought everything out,” says Grant. “It was the craziest of times. You could buy anything at the Palm Pines, at one time. I’d venture to say there was more drugs than booze.”

In the winter of 1969, Grant and two friends decided to organize a ski trip. They promised great fun for all, and some 40 people paid deposits. The night before the outing, the lads were in the Palm Pines with close to $800.

“One thing led to another,” says Grant.

The following day, the 40-odd skiers assembled at the appointed hour in the Palm Pines. The telephone rang, and the three lads informed the crowd that they were calling from a telephone in the lobby of the Fontainebleau hotel.

“In Miami,” says Grant.

Several days later, the lads strolled into the Palm Pines, wearing white pants and flowered shirts. They faced a somewhat hostile crowd with just $4 remaining of the ski-trip fund. They first calmly paid for three beers.

“I took the rest of the money and threw it out the door,” says Grant. “Then we had a time convincing them how much better it was to send three good friends on a vacation to Florida than to go on a lousy ski trip.”

That same year, owner Tom Nolan died. His wife, Mae, was now left in charge of the Palm Pines. One of her first tasks was to have the front window boarded up. The bartender told her that somebody had smashed the plate glass with a rock. She later learned that the missile had in fact been a customer propelled by the bartender.

“But I never told the bartender that I knew, because I never like to hurt people’s feelings,” says Mae.

THE SIXTIES QUIETED INTO THE early seventies, and one regular after another got married and moved away. Many of the younger ones began hanging out at a spot on Seventh Avenue. Mae was forced to cut the staff and become the neighborhood’s first lady bartender.

“Lucky me,” says Mae.

Around this time, “urban pioneers” began settling in Park Slope’s brownstones. These included a young Pan Am employee, Maryrose Giardina, and her husband. Maryrose was originally from New Jersey, and she remembers, “I didn’t even know where Brooklyn was. It was another country.”

Among the Manhattan friends who visited Maryrose’s homestead was German restaurateur Walter Borchers. Walter was then part owner of a popular place on the Upper West Side, and Maryrose told him that Park Slope was ready for a similar place. Walter conducted an informal study of the neighborhood bar habits.

“Serious drinking,” says Walter.

One afternoon, Walter went into the Palm Pines. Mae Nolan was struggling behind the bar, and she remembers, “He said, ‘Are you the owner?’ I said, ‘Yes.’ He said, ‘Do you want to sell?’ I said, ‘Yes.’ That was it.”

In the summer of 1974, Walter, fellow German Kurt Geisselmann, and a friend named Gerry McFeely formed a partnership and became the new owners of the Palm Pines. They lugged in gallons of TM 4 solvent and set about removing nearly a half-century of grime and paint and varnish. They bought 2,200 gold-rimmed dishes from a defunct nursing home, and neighborhood kids signed on to ferry vegetables in shopping carts from a market on Fifth Avenue.

At Maryrose’s suggestion, the new owners renamed the place after a spectacular Camperdown elm in Prospect Park. Maryrose also proposed a menu. Stuffed Cornish hen, steak au poivre, and sole *amandine* were about to make their debut in Park Slope.

“I did a smoked-eggplant appetizer for the bar, but nobody could eat it,” says Maryrose.

In the fall of 1974, the Camperdown Elm opened. The Hamill brothers and Ronny Moore and Jimmy Mullin and George Ryan were among the first men in Brooklyn to drink amid hanging ferns. They were somewhat taken aback to discover that bartender Andrew Stevens was of British ancestry.

“He opened his mouth and said, ‘What are you having, mates?’ ” remembers Denis Hamill. “We all looked at him and said, ‘What?’ We couldn’t decide which one was going to hit him first.”

One evening, Stevens was caught between two fellows who were arguing over whether restaurants or butcher shops had the better cut of steak. The two took care to direct their punches around him, and he was spattered with only a little blood.

“I was like, ‘Oh, excuse me’—*boom,*” says Stevens.

# THE LOCALS DISCOVERED THE WAITRESSES WERE ACTUALLY ACTRESSES.

The two finally agreed to a draw. They and their friends threw money on the bar, and everybody began buying everybody else drinks. Stevens went home with more than $200.

"I was thinking, 'If only this would happen every week,' " says Stevens.

One local lad was arrested for a stabbing many people thought was justified. The judge apparently felt otherwise and sentenced him to a year on Rikers Island. The lad promptly dispatched his girlfriend to the Camperdown Elm with some cash.

"He paid his tab from jail," says Stevens.

McFeely's upwardly mobile customers seemed to compete even for service at the bar. One man ordered a beer and asked to pay with a credit card.

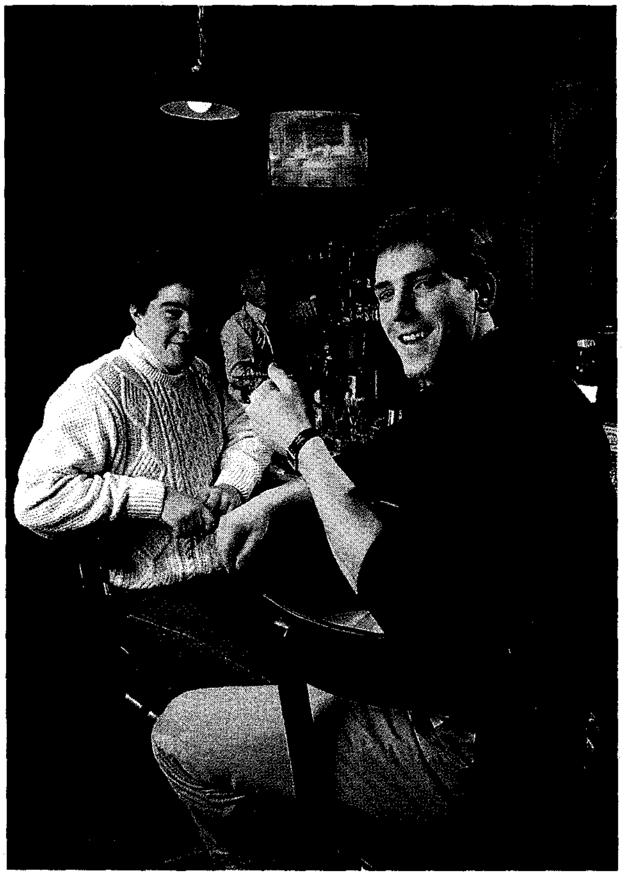
Despite his heritage, Stevens managed to become popular with the local people. He heard shouts of "Got your back" when there was trouble. He says, "When these fellows said that, you felt good, like you were accepted."

AS THE NEIGHBORHOOD PEOPLE came to know the people who worked in the Elm, they discovered that the waitresses were not waitresses but actresses and dancers and artists. John Hamill says, "Everybody was something else."

The urban pioneers were more likely to dine than drink, and they were usually seated by Kurt Geisselmann. He had a pronounced German accent and he was blond and he often wore a turtleneck sweater. Stevens says, "He really looked like a central-casting U-boat commander."

One evening, Kurt clicked his heels and bowed before a waiting couple. Stevens says, "Kurt got a little carried away with the German thing, and the whole place sort of went silent."

Once the diners were seated by the Teutonic Kurt, they often heard screams in Chinese from the kitchen. The cook was the hot-tempered scion of a wealthy family in Malaysia who had taken up the culinary arts. He was fond of orange juice and for some reason insisted that there be exactly three ice cubes in his glass.



**MIKE BURNS AND DOUG JONES**

"Four and he went nuts," remembers Denis Hamill.

In the afternoons, Maryrose worked as a prep cook. She was in the midst of some gourmet cuisine when she noticed the restaurant was on fire. Gerry McFeely emerged from the basement office to investigate. He raced back down and risked his life to make a dramatic rescue.

"I got the money," says Gerry.

By the time firemen extinguished the blaze, the Camperdown Elm was nearly gutted. The woodwork was charred. The beveled mirrors were shattered. The tin ceiling was down. The hanging ferns were baked.

"I thought it was over with," says Gerry. "That was it."

Then one neighborhood regular after another appeared to help repair the damage. A new ceiling and new mirrors and new ferns went up. The padded toilet seats that were the rage in Manhattan hot spots had their premiere in a Brooklyn saloon.

"That was the thing to do," says Gerry. "God forbid we shouldn't be right up there."

As the influx of urban pioneers mounted, Andrew Stevens headed off to work in the oil fields of Texas. John Hamill was by now working as a bartender and watched one displaced-looking couple after another venture into the Elm for their first meal in Park Slope.

"There were yuppies there before there were yuppies," says John Hamill. "You could tell them right away. The schools they went to definitely had tuition."

Sundays, the new people packed in for brunch. Many ordered eggs Benedict, which a local lad dubbed "Donald Duck's eyes." John Hamill remembers, "You needed an extra chair at every table for the New York *Times*. A recycling center would have paid the rent."

Some of the brunch crowd joined the people at the bar for white wine or Kir or a tequila sunrise. Writers and paper handlers and artists and firemen and musicians and ironworkers laughed together over $1.50 beers. Local gangsters put in occasional and usually brief appearances.

"I think they were a little stunned by the plant life," says John Hamill.

The new regulars included a lusty middle-aged Jamaican woman who went home with everybody from a teenage Dubliner to an advertising executive. A lesbian couple often showed up to share a single rum and Coke.

"I used to always put in two straws," says John Hamill.

When the 1977 blackout hit, the Elm was the only place in the neighborhood with candles. George Ryan remembers, "The lights went out and people thought it was romantic. They just continued to eat."

By then, Robert Murphy was tending bar. He was apt to let customers go thirsty while he discussed such things as the imagery of James Joyce. Fireman Danny Gorman one evening went back to the pay phone and dialed the Elm's number. Murphy answered.

"I said, 'Listen, there's a few empty glasses down at the end of the bar, and we'd like a beer,' " says Gorman.

One local mobster grew fond of Murphy's Irish coffees and bribed him $20 for one to go. Murphy later made the mistake of ordering the mobster to stop bothering a woman. A senior gangster appeared and instructed Murphy to leave such matters to Kurt.

"He said, 'I'm telling you this because you don't want this place to become a gas station with you pumpin' gas,' " says Murphy. "I did interpret that as a threat."

AROUND THEN, KURT TOOK OVER the day-to-day operations. Gerry and Walter headed off to open McFeely's, at 23rd Street and Eleventh Avenue in Manhattan. Gerry says, "We knew in our heart it was not the right thing to do."

After three years at the Camperdown Elm, Gerry and Walter found Manhattan customers pushy and demanding. Gerry and Walter also discovered that their new place was next door to a high-crime hotel. Every so often, they looked up to see morgue attendants carting out a body bag.

"It's Sunday-afternoon brunch and they're carrying out bags, the black ones," says Walter.

Back at the Elm, Kurt and Murphy were making an effort to keep the local lads from rattling the more sensitive urban pioneers. George Ryan was told to quiet down or leave.

"They called it 'carrying on,' " says Ryan. "If they think laughing is carrying on, they ought to see me sometimes. Dancing on the bar is carrying on for me."

Over the next few months, some of the more boisterous neighborhood lads were barred. Others got married and stopped hanging out. At least two quit drinking. The urban pioneers did not seem able to mount much merriment on their own, and entire hours passed without a single laugh.

"It seemed like everybody stopped going at once," says Ryan. "We were all getting a little older."

In 1979, Kurt sold out his share. Gerry and Walter were still entangled in the Manhattan place, and they allowed the cuisine at the Elm to decline toward abysmal. Many of the urban pioneers opted for Kurt's new Flatbush Avenue restaurant, Charlie's.

"Being in Manhattan and Brooklyn at the same time, you can't do it," says Walter.

With the more modest and saloonlike name Casey's, the place on Union Street limped on. A redhead from New Zealand and a paint heiress played piano. Barely enough money trickled into the register to cover expenses.

BROOKLYN

EVOLUTION

"Just go along as long as the lease lasts," says Walter.

Around that time, Gerry's kid brother, Joe, graduated from Manhattanville College. He had majored in sociology, which he was beginning to suspect was not his calling. He asked if he could take a crack at the ailing Casey's.

"I was either going to be a social worker or go into the restaurant business," says Joe.

In early 1980, Casey's closed. Joe put green felt on the walls and decided that beige tablecloths were more fitting than mirrored tabletops. He installed a new cassette sound system, and he replaced the hanging plants with cut flowers. He taught the bartenders how to make a "café McFeely." The first step was to heat a glass with blazing 151-proof rum.

"They're always afraid they're going to burn their face or their hands," says Joe.

The new J. T. McFeely's seemed to have everything but customers. Joe walked out of the kitchen one Thursday evening to find not a soul in the dining area. He says, "I remember screaming something vile."

After several months of gazing at empty tables, Joe began suffering terrible stomach pains. He finally went to a young doctor on Eighth Avenue. Joe says, "He was understanding. He had just opened his practice."

By 1981, the rents in Manhattan were forcing huge numbers of young professionals to seek apartments in Park Slope. Joe put rock music on the sound system and Buffalo wings on the bar menu. He hired Ivy League graduate and onetime insurance underwriter Chris Nelson as a bartender.

Soon, J. T. McFeely's was booming. Some of these upwardly mobile new customers seemed to compete even for service at a bar. They would demand the bartender's immediate attention and then take their time deciding on their order.

"They get you over and then they look at you," Nelson says. "They just know they wanted you first."

One evening, a new customer ordered a beer and asked to pay with a credit card. Nelson says, "These people are coming out of school and finding out there's a lot more to life than they thought. For openers, they don't know how to order a drink."

Occasionally, a new customer barged in front of one of the local lads who still happened in. Nelson then tried to persuade the local lad not to make the normal Brooklyn response.

"I had to say, 'No, please, you'll be doing me a favor if you don't kill this person.' "

On his rare visits, Ronny Moore found these latest invaders from the middle class to be a relatively subdued bunch. He says, "It's as if they're waiting for a train to come pick them all up and take them all someplace else."

MORE AND MORE YOUNG PROfessionals poured into the neighborhood. Flush real-estate agents took to flipping quarters for $100 a toss at McFeely's bar. Fireman Tommy Gates one evening announced that he had been offered more than $300,000 for his limestone on 12th Street.

"But I haven't got, what they call it, liquid funds," says Gates.

About that time, aspiring actress Kelly McGillis settled in Park Slope and began working as a waitress at McFeely's. She left to star in *Witness*, and an aspiring comedienne took her place. The new bartenders included two fans of performance art.

"They're more the New Wave-type bartender," says Nelson.

In the spirit of the new crowd, Joe hosted such theme nights as "Pajama Party" and "Vicars and Tarts." Chris Nelson began putting port-wine Cheddar cheese and Carr's Table Water Crackers on the bar.

"That seemed appropriate," says Nelson.

On a recent night, the customers included Doug Jones and Mike Burns. The two college chums from Ohio drank draft beer and ate Buffalo wings. They spoke of capitalizing the market and of the sound corn tassels make in the wind. Burns reminisced about the charms of the young women at their alma mater, Denison University.

Other topics of conversation included jogging in Prospect Park and the snack bar at Salomon Brothers. Jones took a sip of his beer and gazed across the bar that had been the Palm Pines and the Camperdown Elm and Casey's. The place that was now J. T. McFeely's was packed with other young professionals as fresh and eager-looking as Jones himself.

"This could be Ohio," said Jones. ■

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## BROOKLYN

### WEST INDIANS

Industrious West Indians have become one of the borough's great successes.

# ISLANDS IN THE CITY

### BY PETER BLAUNER

WHEN WILLIAM BABB FIRST ARRIVED IN BROOKLYN, his heart filled with an emotion that he'd never felt quite so strongly. "I wanted to go home!" he says.

Babb, a lanky former policeman, came from Guyana, a small nation in the Caribbean, hoping to make a better life for himself and his wife and six young children. But as he looked around his new environs, a run-down street in East New York, he reconsidered. "I'll never forget the first day, because I hated it so much," he says with a heavy accent. "The streets were dirty, it was cold, and there was crime and kids were running around." Babb was nearly 50 and had little in the way of money or job prospects; he began to think about plane tickets home.

Sygma

WILLIAM BABB (TOP CENTER) AND HIS FAMILY

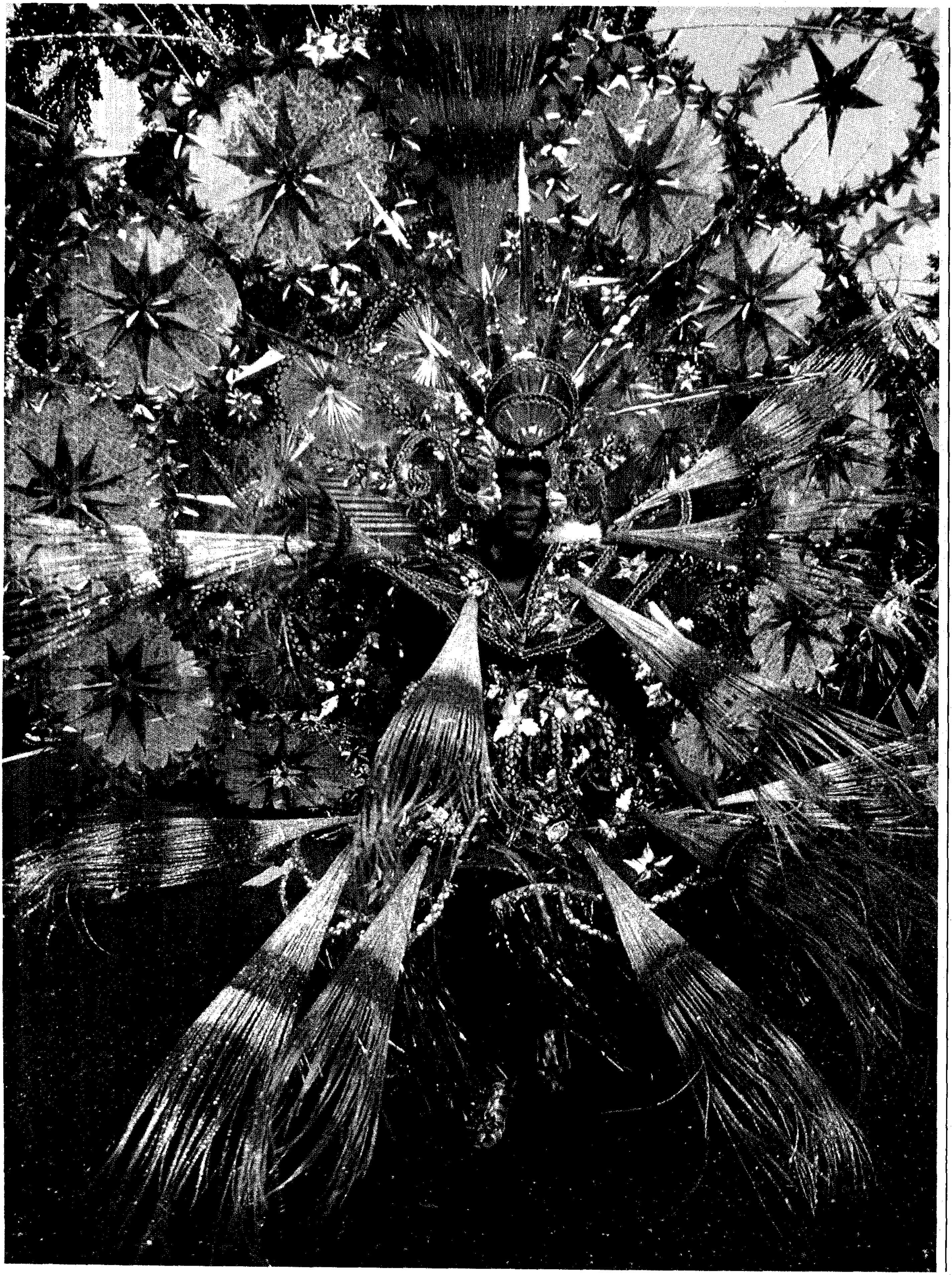
Today, more than sixteen years later, Babb is still in Brooklyn. On a warm Sunday afternoon, he is joined by other members of his family on the stoop outside his home, a two-story house on Farragut Road in Flatbush. His son-in-law, Colin Moore, 44, a successful lawyer, in glasses and herringbone jacket, sits talking to a friend about Caribbean politics. Babb's youngest son, Shawn, nineteen, a college student who wears sneakers and speaks without a Caribbean accent, listens quietly and asks an occasional question. The elder Babb, now 65 and very much the patriarch in his cardigan, excuses himself to go down to the corner and continue renovation work on another house he owns.

"Things got better," he says.

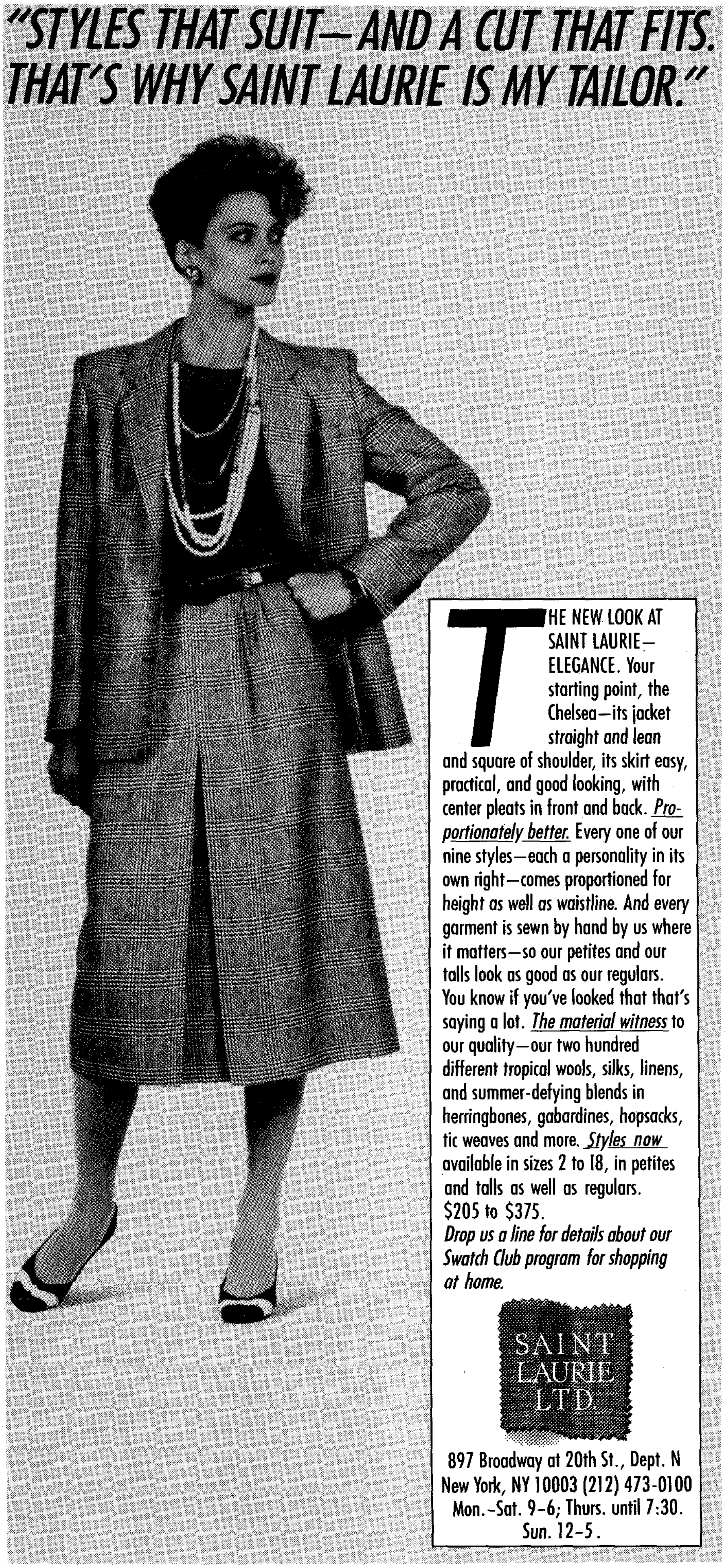
So much so that the Babb family now owns four brick houses on the street. "It's like our own little village here," says Moore, who was born in Guyana and did graduate work in London. "It's an old Caribbean tradition of families living close together." Another branch of the Babb family owns a couple of houses a few blocks away. "What often happens is one person will come here, and with hard work and some help, he'll eventually be able to afford a house," Moore says. "Other members of the family follow, and you begin to have something like a neighborhood."

THE BABBS ARE A GOOD EXAMPLE OF how the West Indian community has quickly become one of the major success stories in Brooklyn. The borough is thought to have the largest population of Caribbeans anywhere in the world out-

PHOTOGRAPHED BY BILL PIERCE



A REVELER AT THE WEST INDIAN–AMERICAN DAY PARADE



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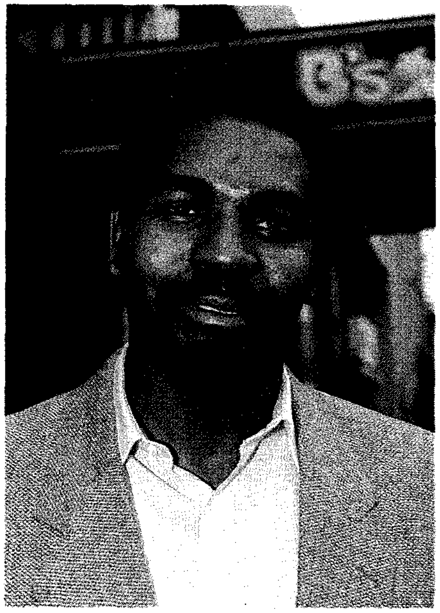
side the islands, and even though many of the 192,800 officially living here have not been so fortunate—there are still Haitian families living in cramped basements in central Brooklyn—they have, in many ways, surpassed other immigrants who have been around longer.

In neighborhoods like East Flatbush and Crown Heights, where people from the Caribbean have settled in large numbers, commercial strips that once seemed to be drying up are now lined with West Indian shops. Larger-scale businesses, involving shipping, food manufacture, and construction, have also begun to appear. In residential districts, home-ownership is the norm and welfare families are rare. It would seem to be only a matter of time before Caribbeans as a group become a real force in city politics.

"Because there is so much poverty back in the Caribbean, the basic goal for most West Indians when they get here is to better themselves socially and economically," says Karl Rodney, the Jamaican publisher of the New York *Carib News,* a weekly newspaper whose circulation has grown fourfold, to 62,000, in its four-year existence. "The feeling is, you can't go home a failure."



**ENTREPRENEUR MICHAEL GOULD**

The progress of the Caribbean community, including people from Trinidad, Barbados, Grenada, and Aruba, is all the more remarkable considering how recently many of its members arrived here. Immigration had slowed to a trickle when, in the mid-1960s, restrictions were loosened and Caribbeans once again began pouring into the U.S. The city's Jamaican population, for instance, skyrocketed from 11,000 in 1960 to 93,000 in 1980. "Brooklyn attracted a disproportionate number of people," says Colin Moore, who specializes in immigration law. "The reason is that owning a house is very important to Caribbeans, and Brooklyn had a large supply of available housing."

THAT LINE OF REASONING brought William Babb and his family to the borough in late 1969. After a few months of struggling, Babb got a job as a custodian. His wife, Ada, found work in nursing, as did thousands of other West Indian women new to the city.

To earn enough to buy a house, Babb worked sixteen-hour shifts during the week at his custodian job and did plumbing on weekends. "I had the motivation," he says.

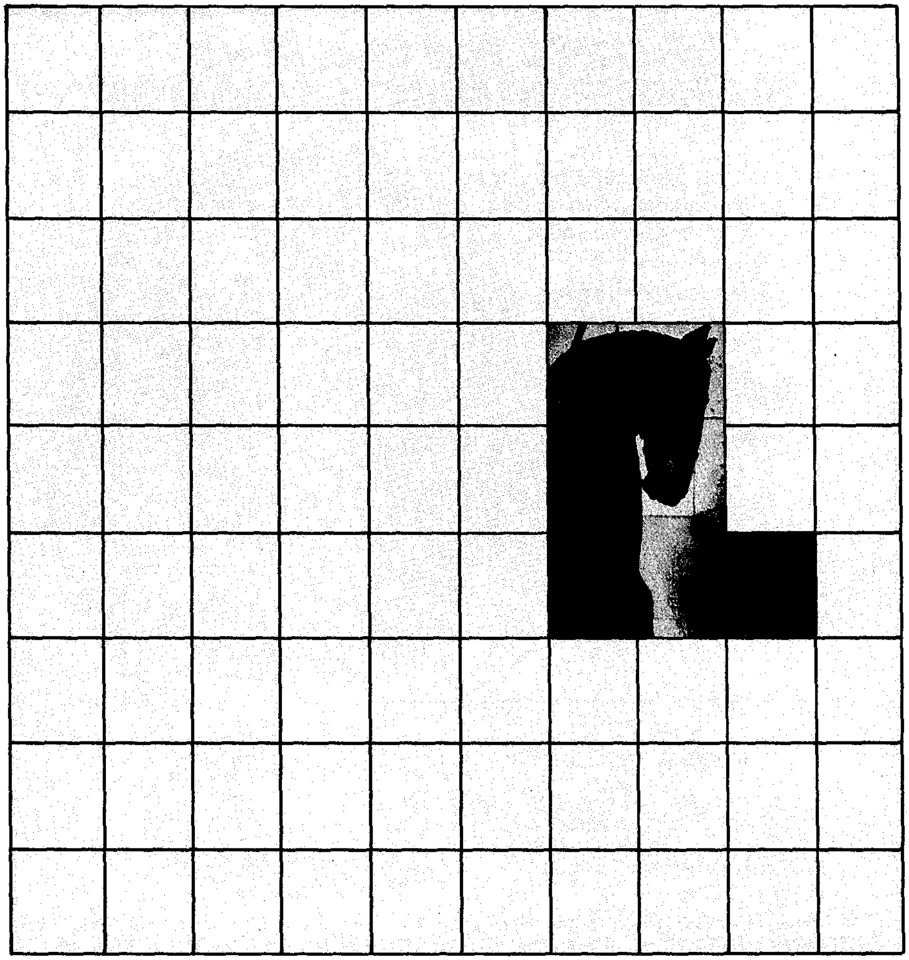
By 1972, Babb had scraped together $38,000 through work and loans; he bought the house he lives in now. His good fortune has continued. Five of his children have gone to college and are working in fields as varied as real-estate development and fashion design. Recently, Babb raised another $34,500 to buy the house on the corner that he spends most of his time renovating. Now he has one more project.

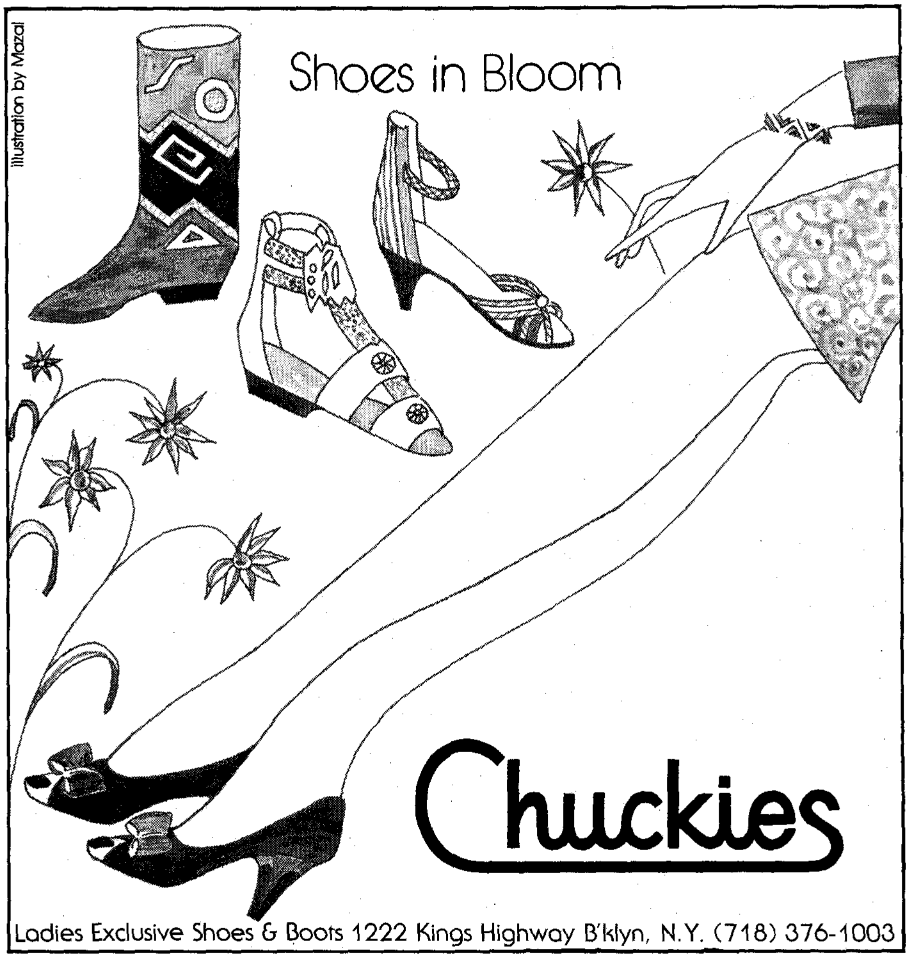
"I want to go home again," he says. "My children are settled. This is their country; now I want to return to my own."

For many Caribbeans here, the desire to maintain ties with home is still overwhelming. Most families seem to manage at least one trip back each year. The politics of the Caribbean are followed through newspapers such as the *Carib News* and radio stations like WLIB. When "Baby Doc" Duvalier fled Haiti, thousands of people thronged Eastern Parkway in celebration. Critics within the community even complain that the rapt attention devoted to island politics has been an impediment to getting West Indians involved in New York politics.

"That failure to separate ourselves from the Caribbean has colored everything," says Ernest Skinner, a Citibank executive from Trinidad who tried to run for City Council last year. "There is this dream that someday, after you have had your success, you'll go back. But in that way, we live a lie. Many of us are not going back. And the dream of returning has kept us from making the commitment to living a life here and forming a political base."

BUT FOR SOME OF THE YOUNGER and more ambitious members of the Brooklyn community, there are no dreams of going back. This new, and growing, attitude has been behind the spread of full-scale businesses, if

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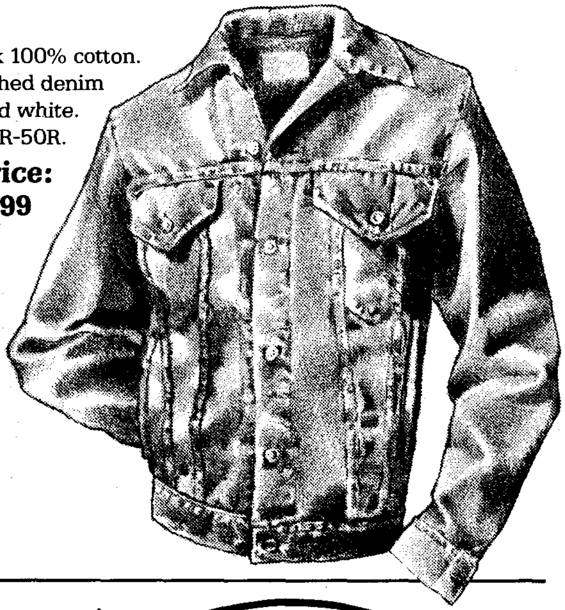

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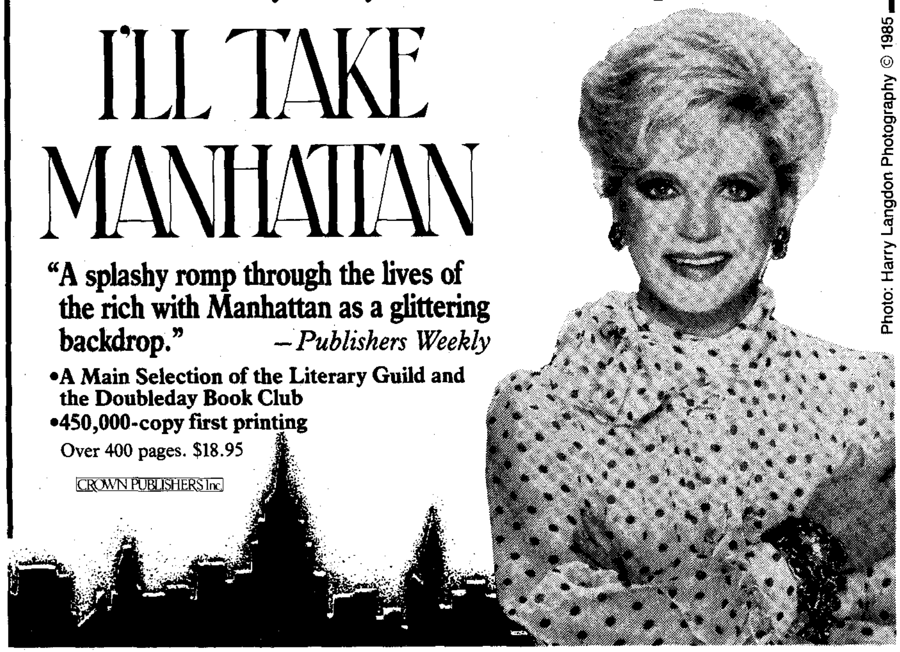

JUDITH KRANTZ

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not widespread political involvement.

"When I came here from Trinidad, I thought there was too much snow," says Michael Gould, 39, one of the more successful West Indian entrepreneurs in Brooklyn. "That was a long time ago. I haven't been back home very much. I've got too much going on here."

Gould is a slow-talking man with big plans. Since starting in 1973 with little more than $30,000, he has built something of a small empire, including two West Indian fast-food restaurants, both called B's. Both places have a red-and-brown design motif inside and outside that makes them look a little like McDonald's. The difference is in the menu: Goat roti costs $3.09, goat curry is $5.14, and, of course, a small cup of cow's-foot soup is $2 ("It's an aphrodisiac," a staff member helpfully explains).

With the two restaurants together netting up to $18,000 a week, Gould has thought about opening a third, in Queens. But for the moment, he has his hands full with a large nightclub-cabaret called the Fann Club that he is trying to open on Church Avenue, as well as with the record store he runs on Fulton Street and his own record label, also called B's.

He scored a coup for the label not long ago when he signed the Mighty Sparrow, the calypso star. Since signing with Gould, Sparrow, also a Trinidadian, has been recording in Brooklyn studios with local musicians, and some of his latest songs are about subjects as relevant in the borough as they are in the Caribbean: cocaine abuse, AIDS, and Vanessa Williams. An ad for B's restaurants appears on the back of all the company's record covers. Gould now has an agreement with Tower Records that could help distribution around the rest of the city.

"We're not getting too much help with radio play yet," Gould says. "But we will cross over."

NOW THAT CARIBBEAN AMERICANS such as Gould and the younger members of the Babb family have established a presence in Brooklyn, the talk has turned to city politics. "We have been through the process of survival here," says Dr. Waldaba Stewart, a native of Panama who is a member of Governor Cuomo's Committee on Black Affairs. "Now we have reached a critical mass politically. The community needs identifiable representation."

Stewart himself ran for state senator for the 21st District, which takes in East Flatbush and Crown Heights, but was defeated, along with a half-dozen other Caribbean candidates, in the 1982 elections. These days, Stewart is trying to gather support for another candidate for that seat: a soft-spoken, 46-year-old former public-school teacher named Maurice Gumbs. "There is a great deal at stake in his campaign," Stewart says. "A failure to do well would set us back immensely."

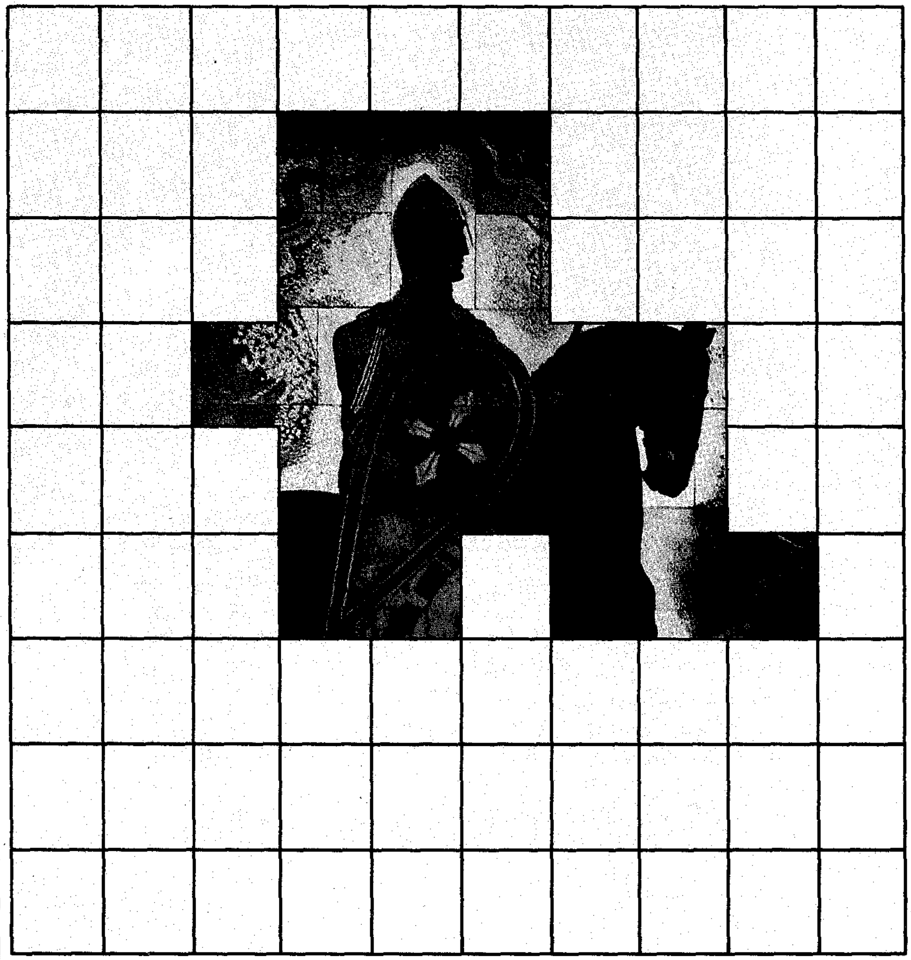
The candidate, however, is something of an offbeat choice. Though he was born in Trinidad, Gumbs has not yet seized on the issue of immigration, one traditionally associated with Caribbean American politicians. While other leaders have been pushing for a reformed version of the Simpson-Mazzoli bill, which would grant amnesty to an estimated 125,000 Caribbeans who are in Brooklyn on visa overstays, Gumbs has demurred: "My interest is in education."

THE EMPHASIS IS SURPRISING coming from a man who crossed the United Federation of Teachers' picket lines during the Ocean Hill–Brownsville disputes in the late 1960s. "I did it because it was evident to me that neither side was really right," Gumbs says. "To a lot of people, I was, at best, a scab." Since then, his reputation has recovered to the point that in 1980, Albert Shanker appointed him to the union's executive board, and in 1983, he was elected to Community School Board 17. But even though he already has the support of key community leaders against State Senator Marty Markowitz in the upcoming September election, Gumbs faces some of the same problems that have hindered Caribbean candidates for years now.

In large part, "the underlying issue is the relationship between American black leaders and Caribbean leaders," says Stewart. According to him, divisions between the two groups played a role in the defeat of the seven West Indian candidates in 1982. The root of that tension, some Caribbean leaders feel, is in their community's success: Census figures say that blacks from the Caribbean make nearly as much as the average American family, and 37 percent more than American-born blacks. Conservatives use such numbers to argue against racism as a reason for economic failure. But even Caribbeans think that's not fair.

"There's a meaningful difference culturally," says Karl Rodney of the *Carib News*. "In the success of Caribbeans, you're still seeing the drive of the immigrant who comes here with very specific purposes and ambitions."

Caribbeans have tended to form tightly knit communities in sections of Brooklyn other than those settled by American-born blacks, far away from Harlem. "I think Harlem is associated in a lot of people's minds with squalid conditions,"



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says Colin Moore. "Most West Indians come here wanting to own a house, and Harlem doesn't have as much of the kind of housing that can be afforded easily." Though Moore and others deny that there is much outward tension between Caribbean and American blacks on the streets, there are few places in the city where the two groups mix. Rodney insists that Caribbean and American blacks have been drawn closer together by the common experience of racism, though the issue is still sensitive.

Even if Gumbs is able to find a way of dealing with the rift, there are further divisions within his own community. "There are still problems with island identification," he says. Some people think of themselves more in terms of their own island and its political concerns than as part of a community of Caribbeans. "It makes a voting consensus difficult," Gumbs concedes.

SO FAR, THE GREATEST UNIFYING force in the community has not been a political group or any of the organizations designed to promote "Caribbeanism." It has been a parade.

The West Indian-American Day Carnival, which takes place on Labor Day weekend, regularly draws the equivalent of a small country to Eastern Parkway between Utica Avenue and Grand Army Plaza. Estimates of the crowd it draws have gone as high as 1 million, including people from every Caribbean group represented in Brooklyn, as well as visitors from Europe, Africa, and the islands themselves.

"It's the day everybody comes together," says Carlos Lezama, the parade's organizer. "Even people who haven't had anything to do with the Caribbean the rest of the year show up."

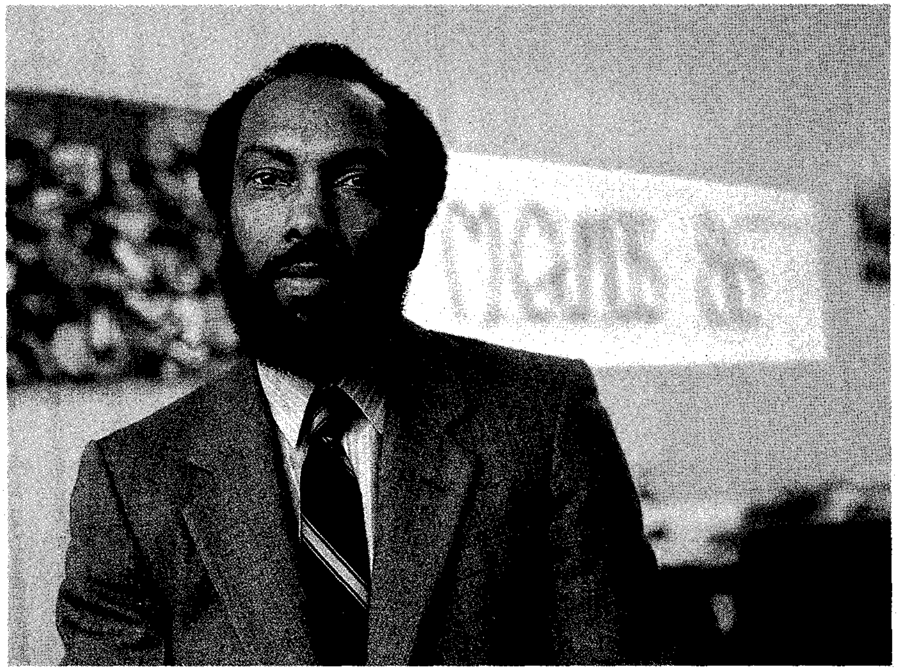
The reason isn't hard to see—the carnival makes the most spectacular Cecil B. deMille epic look boring by comparison. Each year, 40,000 to 50,000 people march in wildly colored, intricately designed costumes, which can be up to twenty feet in width and take up to a year to make. Almost every kind of Caribbean music is played during the day, including steel-band songs, calypso, soca, and reggae, and honored guests have ranged from former congresswoman Shirley Chisholm to the late Bob Marley.

The carnival's influence is so great that the event has attracted sponsorship from Pepsi, American Airlines, and IBM. When the carnival began, more than 25 years ago, the festivities consisted of gatherings of about 2,000 in back streets and ballrooms around Harlem and Brooklyn. "It was more like a block party," says Lezama, 62, a machinist with the MTA, who comes from Trinidad.

SINCE TAKING OVER THE PARADE in 1966, Lezama has learned how to arrange permits with city agencies, put up with complaints from neighborhood groups, and handle registration for the entertainers who appear. Despite a small staff—about twenty—there have been no major catastrophes, "but that's because we don't take a recess from the work," he says. "When one year is over, we start the next right away."

The scale of the parade has grown with the Caribbean population in Brooklyn. Now Lezama finds himself being approached by local leaders who see the carnival as an opportunity for something that goes beyond a cultural celebration. "Carnival gives us a greater means of promoting unity, and if we have a semblance of unity, it can give us political and economic leverage here and in the Caribbean," says Dr. Lamuel Stanislaus, the Grenadian ambassador to the U.N., who has lived in Brooklyn since 1956.

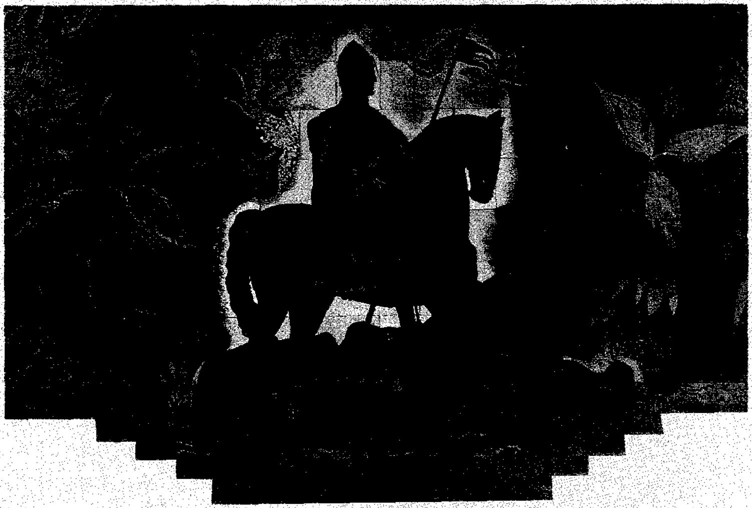
Others have sought to make the event more partisan, but Lezama has refused. "We support nothing," he says. "Anyone can come, but they're on their own. We are not a political group; we are a cultural expression. I couldn't do it anyway. I'd lose my tax-exempt status."



**STATE SENATE CANDIDATE MAURICE GUMBS**

Still, there are some who would like to see Lezama change his mind and allow them to make a connection between the carnival and their own struggle to establish a political identity in Brooklyn.

"I wish I could make it work for me," says Maurice Gumbs. "If it did, I'd be a shoo-in." ■



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BROOKLYN

FOOD

# HOME COOKING

### BY BARBARA COSTIKYAN

The neighborhood butcher, baker, and produce market are corners of the Old Country. So take the shopping bags—you're going to have fun.

IN THE ETHNIC WORLDS OF BROOKLYN—Italian, Middle Eastern, Russian, West Indian, Jewish, Polish, Scandinavian—people live and eat by the traditions of their, or their parents', homeland. The neighborhood butcher, baker, deli, and produce market are corners of the Old Country, and the quality of the food is high. So forget the swordfish paillard and the radicchio burrito and take the shopping bags—you're going to have fun.

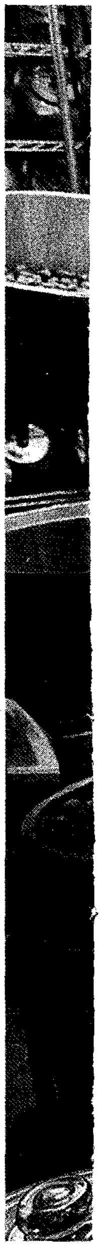
## ITALIAN

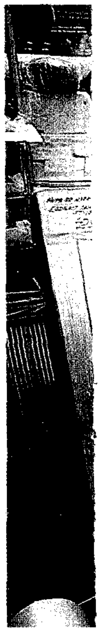
THE STREET SCENE ON EIGHTEENTH Avenue, Brooklyn's Little Italy, explodes with energy. Children call, "Ma, Ma, look!" An old woman shrieks to her husband, "No, I don't wanna go nowhere with you." From the Via Roma Music & Gift Center, the strains of "Besame Mucho" flood the street. On every corner, pyramids of produce tower from wood crates. And in a doorway, Sister Lina, reader and adviser, beckons. It's the weekend before Easter and everybody's out.

The dolce king of this *corsa* is Salvatore "Sal" Alba, a joyful silver-haired man who looks like Stewart Granger. **Alba Italian Pastry Shop** (7001 Eighteenth Avenue, 718-232-2122) was founded by his father 54 years ago. This is not your typical Italian pastry shop where every cake's piped in four colors of buttercream. Alba specializes in big, beautiful layer cakes, most of them decorated with huge strawberries—"We spend $3,000 a week on strawberries alone," says Alba. A snowy-white whipped-cream strawberry shortcake costs $18.50 and is supposed to feed ten, but figure on fifteen. The "Kiwanis Special," created for the Kiwanis Club, is a three-layer yellow sponge cake filled with Bavarian cream, banana slices, and walnuts, covered with chocolate whipped cream, profiteroles, and chocolate-dipped strawberries ($18 to $26.50). "A banana split," says Alba. A plainer best-seller is the pastiera, a grainy ricotta cheesecake made with wheat ($10.50 for a medium size). Alba holds up a macaroon covered with pignolia nuts ($6.95 a pound). "What bakery gives you a cookie covered with pignolias, *top and bottom,* all done by hand?"

Alba doesn't bake bread, but **Carolinda Bakery** (6916 Eighteenth Avenue, 718-256-3973) does. Its crusty Italian loaves are baked in brick ovens built by Sal Alba's uncles, who once owned the space. Try the spicy black-pepper-and-prosciutto bread ($1.60 for a large loaf), and crunchy sesame-seed-coated breadsticks ($1.85 a pound).

Up and down Eighteenth Avenue, store after store sells soppressata, prosciutto, provolone, and pastas, and each makes its own mozzarella—you just can't miss here. In some of the shops, huge plaster cow and pig haunches dangle from the ceiling—a bizarre decorative touch. At **Trunzo Brothers Meat Market & Salumeria** (6802 Eighteenth Avenue, 718-331-2111), there are shelves of pastas, po-





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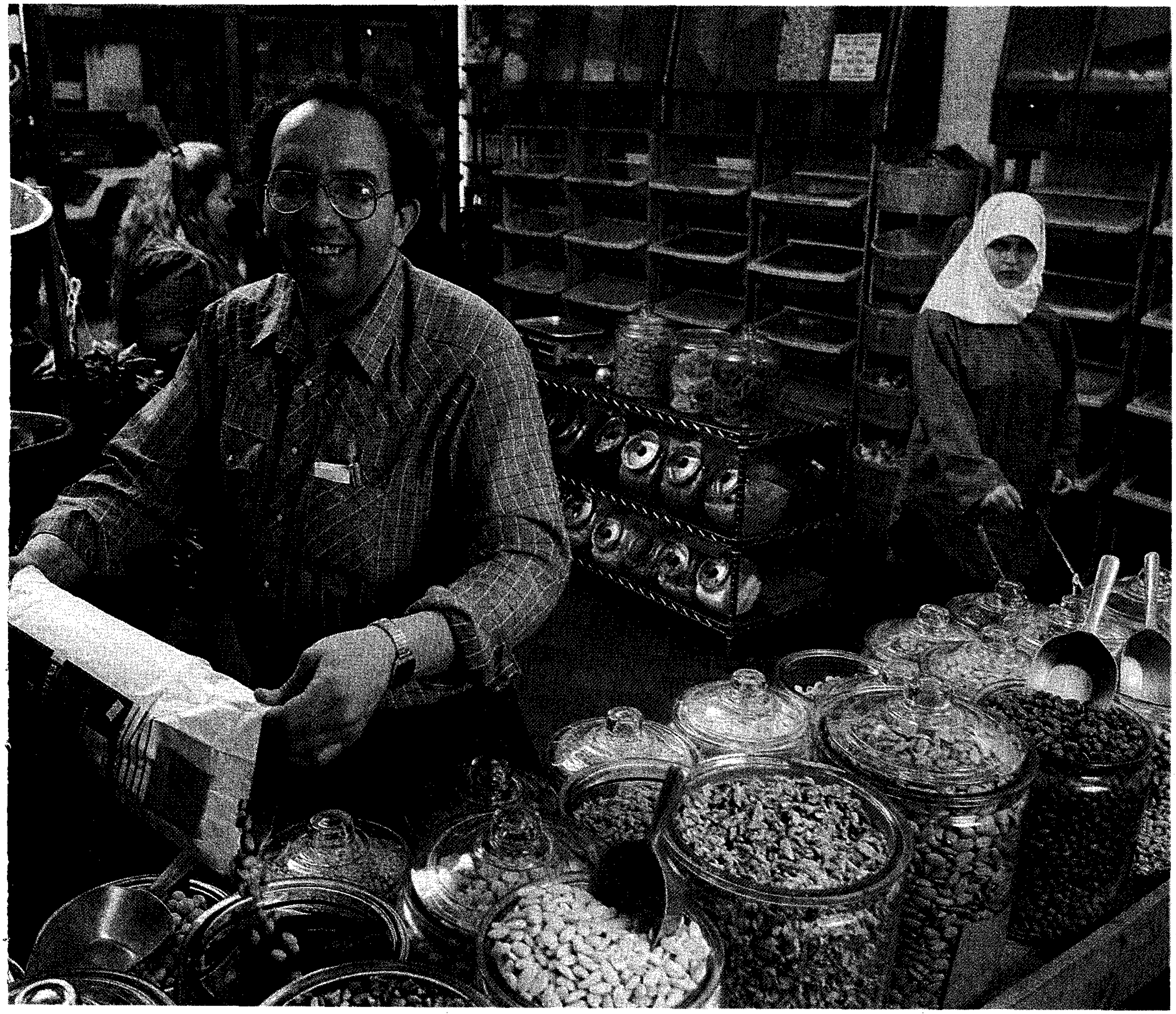

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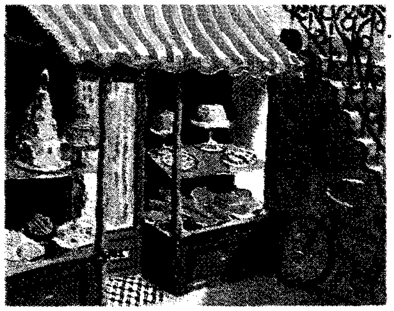
THORALF Olsen BAKERY
OLSEN'S BAKERY

ROY AND KEN OLSEN, TRUDY SACCO, THORALF OLSEN'S BAKERY lenta, ceci flour, bread crumbs, olive oil, vinegar, biscuits—and, overhead, garlands of pancetta, prosciutto, and garlicky and lean soppressata (all under $9 a pound). The young staff, in red-and-green uniforms, are passionate about the merchandise: "See the curve of the noodle," says one. "Look how there's a shine on the cheese." The Auricchio ($6.99 a pound) has a wonderful bite. Take home the mozzarella rolled with fresh spinach and herbs ($5.99 a pound). Drizzle on some olive oil, sprinkle on more herbs—and have yourself a delicious lunch.

Under the shadow and rumble of the El, look for a red-and-green building. It's **Pastosa Ravioli** (7425 New Utrecht Avenue, 718-236-9615), which makes wonderful fresh pasta. (Other Brooklyn locations are 2017 West 13th Street, 5223 Avenue N, and 370 Court Street.) The manicotti, filled with ricotta, Parmesan, and herbs, is fresh, bright-tasting, marvelous (a box of six costs $3.09 and freezes well), and the green fettuccine ($1.39 a pound), with a strong spinach flavor, cooks to a supple tenderness. As for the sauce, a six-pound, twelve-ounce can of Italian plum tomatoes is only $2.49. Where else but in Brooklyn?

## MIDDLE EASTERN

ATLANTIC AVENUE BETWEEN Court and Henry Streets is a bazaar of exotic, delicious smells. The shop owners say that Americans have gone crazy for couscous and all the sensuous seasonings of Levantine cooking, and now new immigrants from the Middle East, people living in Connecticut and New Jersey, come here to shop. Occasionally you see a veiled woman shopping (the wife, perhaps, of a Saudi or Kuwaiti student). Merchants have learned that when they give one of these women change, the money must be placed on the counter, never passed to her hand—she must remain untouched by men who are not members of her family.



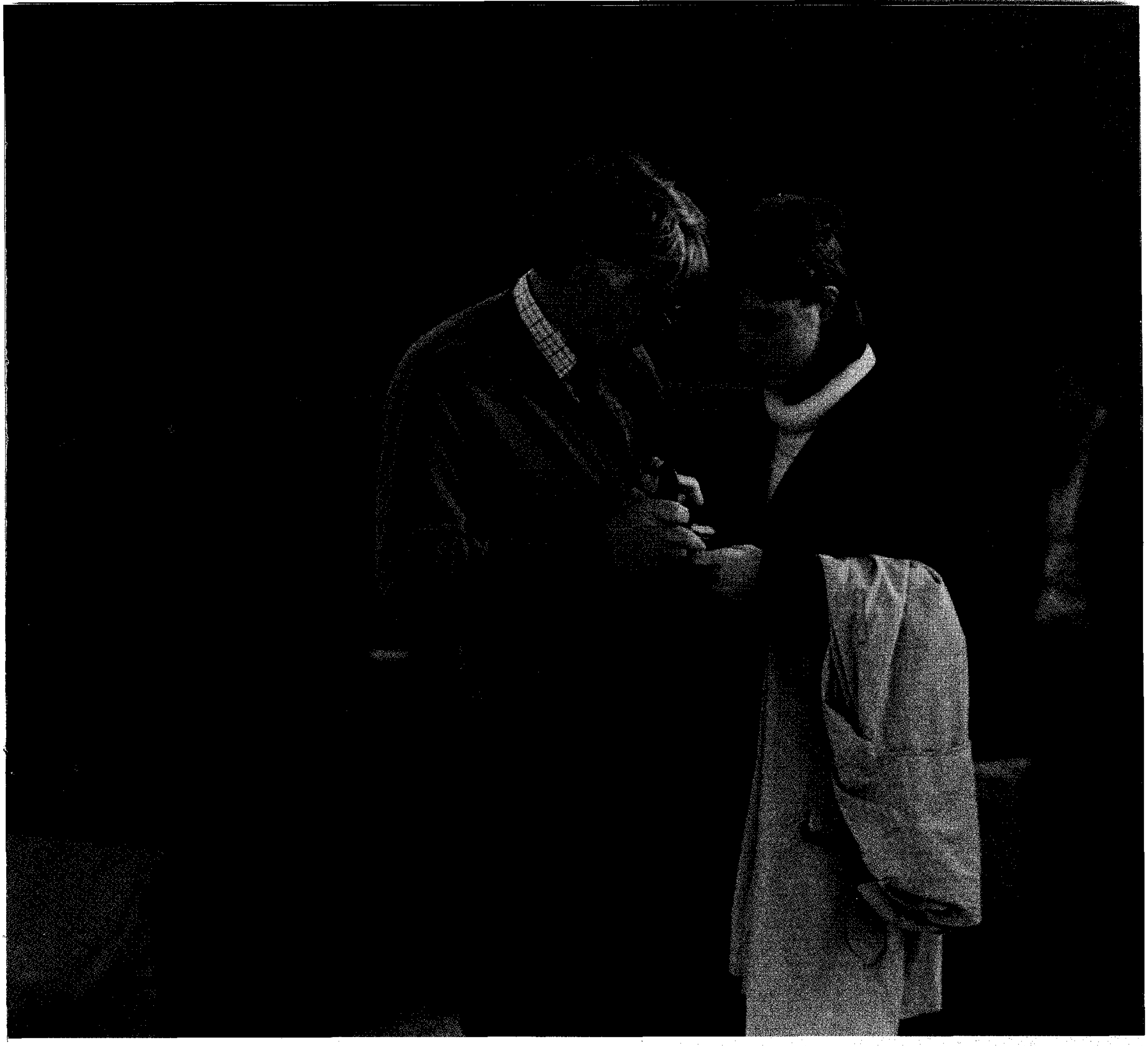
The **Sahadi Importing Company** (197 Atlantic Avenue, 718-624-4550), owned by Charles and Bob Sahadi, was founded in 1947 by their grandfather. Recently enlarged and remodeled, it no longer looks like a cluttered Middle Eastern store, but more like an old-fashioned American emporium. Step in, breathe deep, inhale the perfumes of dried mint, curry, cumin. Ninety different dried fruits ($1.10 to $5 a pound) and nuts ($1 to $8.50) are displayed in large glass jars. Big barrels hold twenty kinds of olives: wrinkly Moroccan, niçoise, Italian, Greek, Spanish ($1.30 to $3.75 a pound). The showstopper right now is the giant Alfonso olive from Chile—inky purple, satiny, and juicy. There are four kinds of pre-cooked couscous, plus basmati and long-grain rice, bulgur wheat, orzo, lentils, and chickpeas (50 cents to $1.10 a pound). Not to mention barrels of dried mint ($5 a pound) and garlands of dried okra ($6.50 a pound) and eggplant halves ($1 a dozen). Pick up some zaatar, a mixture of wild thyme, sesame, and sumac ($2.50 a pound); its faint lemon flavor is wonderful on bread, poultry, lamb, pizza. And try Sahadi's basterma, a spicy salami flavored with cumin ($7.50 a pound).

Across the street, the **Oriental Pastry & Grocery Company** (170 Atlantic Avenue, 718-875-7687) is a cozy jumble of spices, nuts, dried fruits, olives, pastries, musical instruments, and cassettes of Arabic movies and music. The three Moustapha brothers have owned the place for twenty years, and they make exceptional Turkish and Syrian pastry, none of it cloyingly sweet. Both the burma, shredded dough filled with pistachio nuts and honey ($7.50 a pound), and the carrot candy sprinkled with coconut ($3.95) are chewy and moist. The shop's take-out foods are heavily spiced: grassy fresh lebany (mint with yogurt, $2.25 a pound), a tahini-rich hummus ($2.50), and a garlicky baba ghannouj ($3). If you like sour, *sour* yogurt, buy a jar of lebany in oil ($3.95), little balls of goat's milk—beautiful on bread with a bit of cucumber. The Moustaphas also do catering. "For the U.N. people we prepare a whole lamb stuffed with rice, raisins, and pignolias [$250]," says Ghiath "Gary" Moustapha. "It is a beautiful sight."

Well known for its packaged pita bread and pastry, **Damascus Bakery** (195 Atlantic Avenue, 718-855-1456) was founded in 1930, and is now owned and managed by the Halaby family, who are

Pasta, polenta, ceci flour, olive oil—and, overhead, garlands of pancetta, prosciutto, and lean, garlicky soppressata.

**PAT TRUNZO (CENTER RIGHT) AND STAFF, TRUNZO BROTHERS MEAT MARKET & SALUMERIA**



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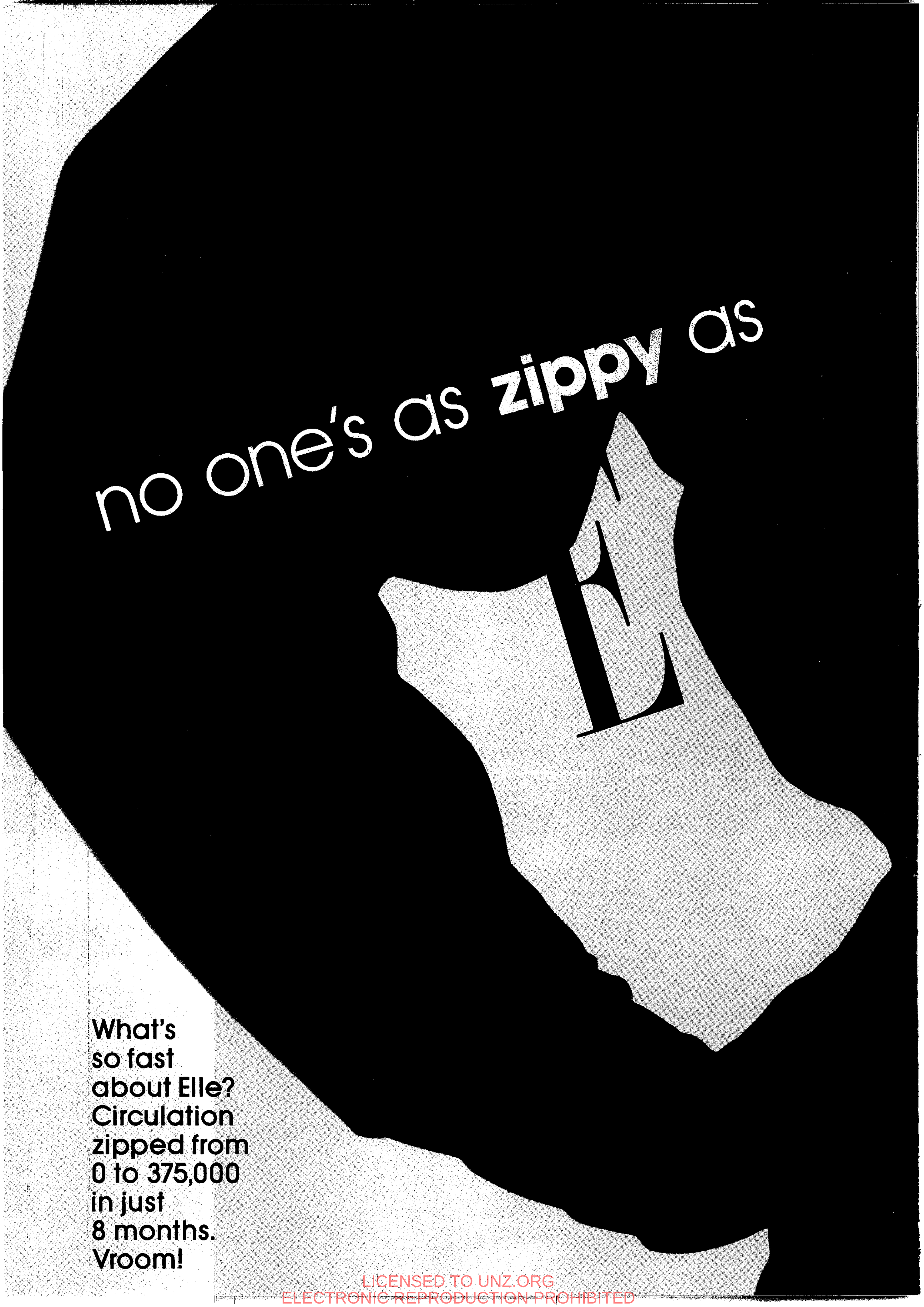
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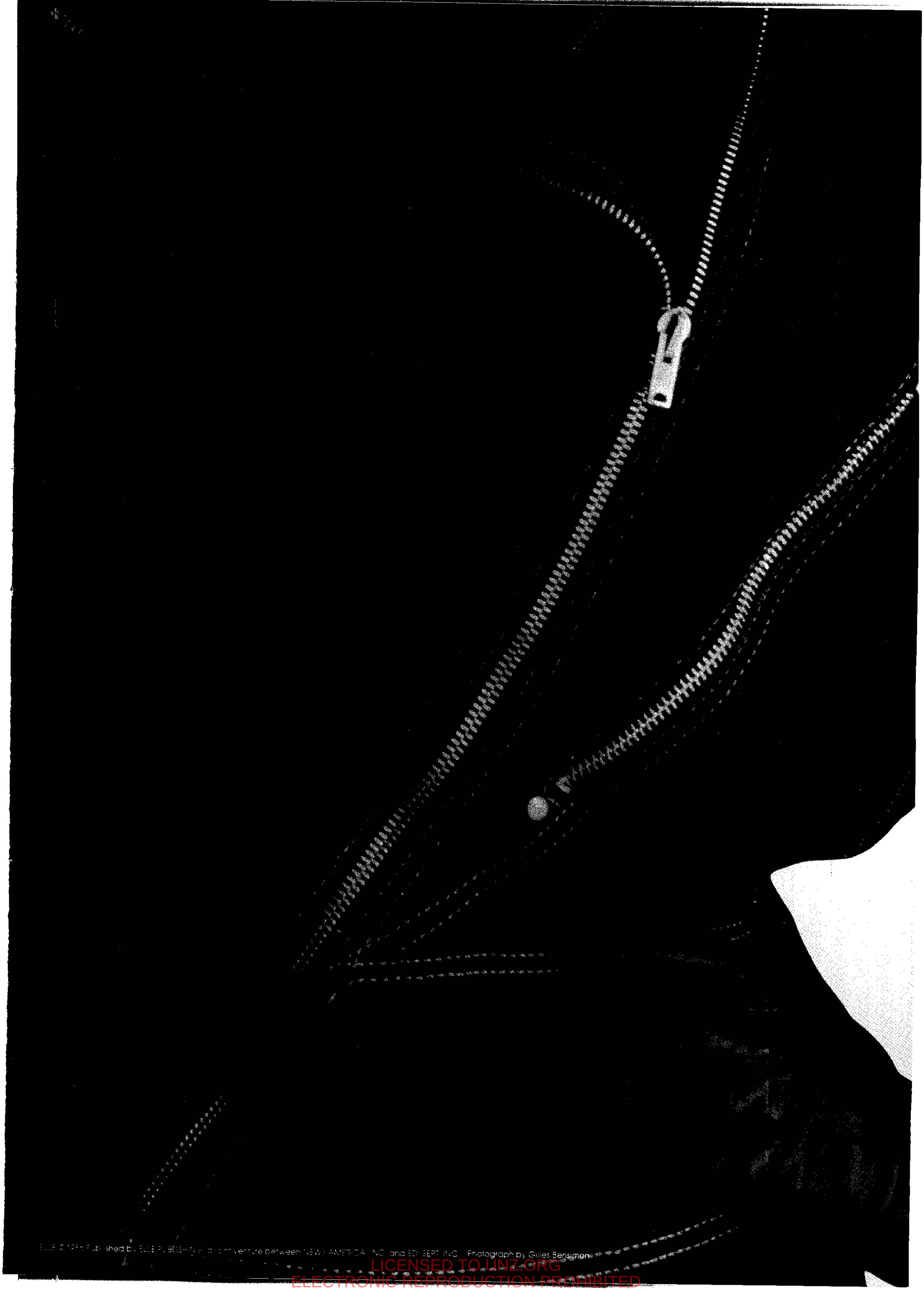

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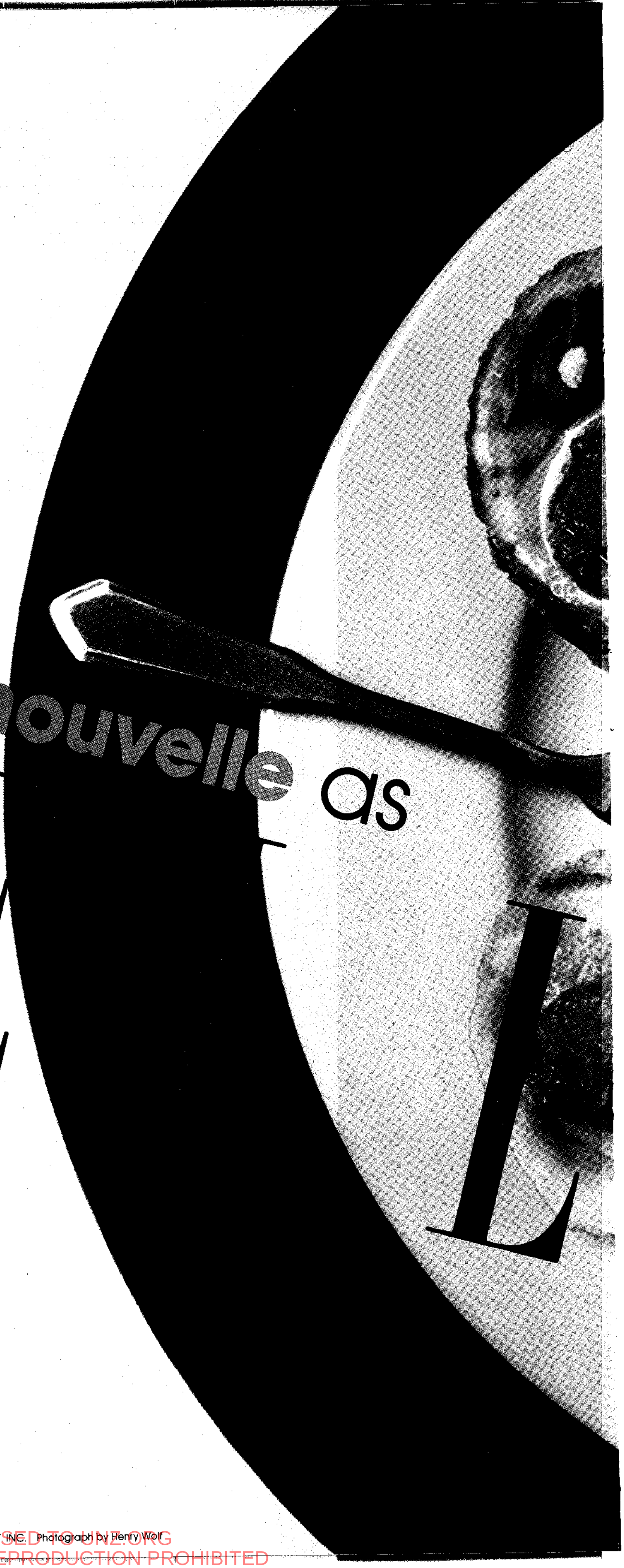
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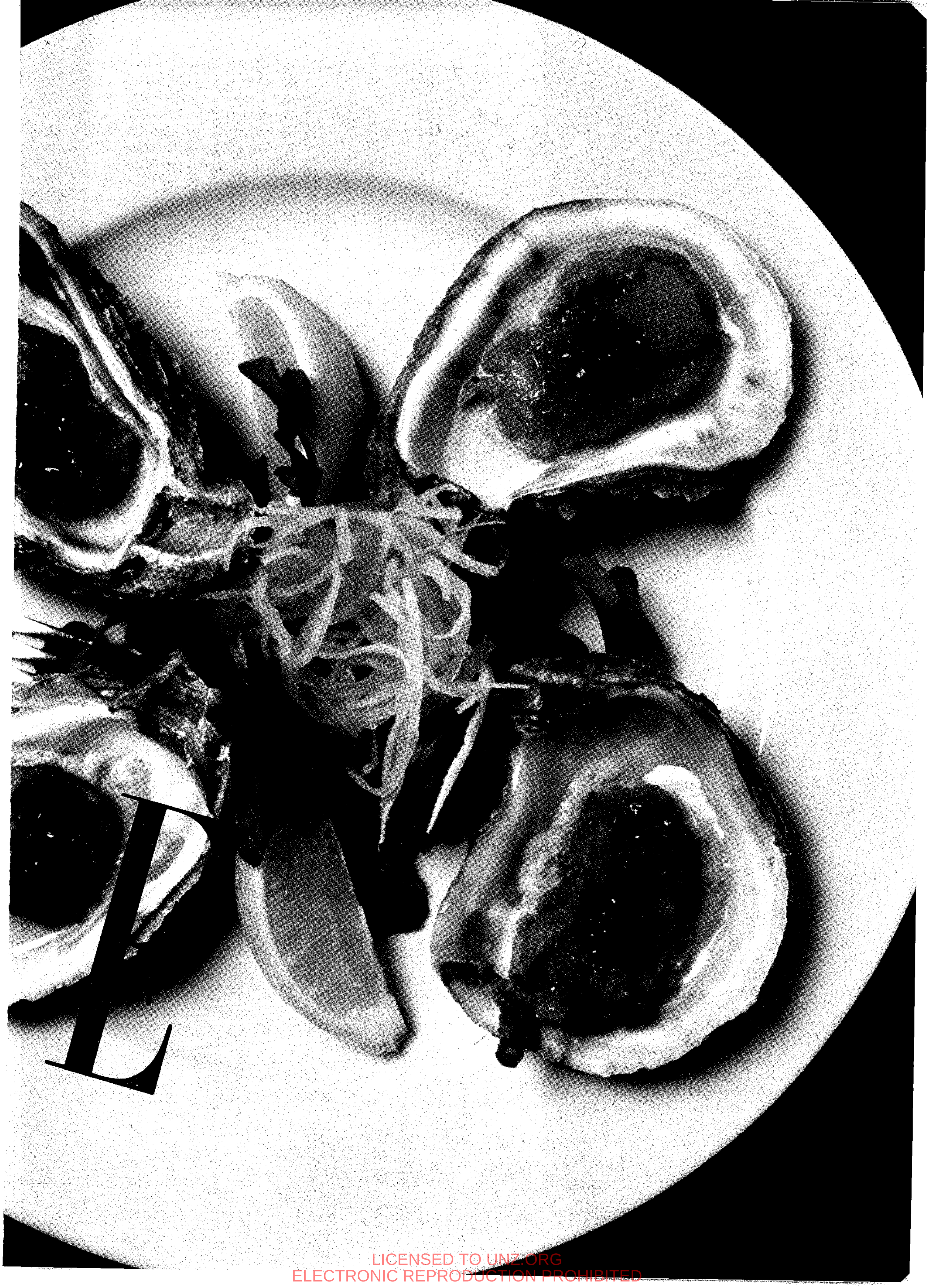
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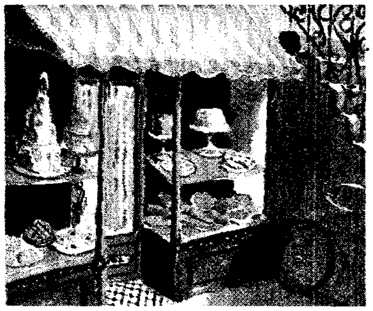
descendants of the founders. The best time to visit Damascus is at noon—that's when the honey-drenched baklava and savory pies are fresh out of the ovens. You may be more familiar with the triangle-shaped walnut baklava ($5.75 a pound), but the short, pistachio-filled ladyfingers (55 cents each) might be better for passing around to a crowd. The bird's-nest pastry, a small ring of phyllo filled with pistachio, is excellent (65 cents). And a dynamite pie called lahmajun ($1 a piece), a scented mix of ground lamb, yogurt, curry powder, tomato sauce, and lemon juice, is good for lunch or as an appetizer with drinks.



## RUSSIAN

MANY OF THE RUSSIAN WOMEN of Brighton Beach wear expensive-looking full-length mink or silver-fox coats when they market in winter—and eye makeup so expertly applied, you'd think Way Bandy did the job. Those who work behind the food counters wear Chanel-style jersey turbans as much for chic as for hygiene, and there's an aloof arrogance about them. But don't be intimidated—ask all the questions you like.

When it comes to food, the Russians here haven't heard that less is more. You've never seen so much food in your life. So walk along Brighton Beach Avenue, inhale the ocean breezes, and take a strong shopping bag. The markets are clustered along the avenue between 1st and 6th Streets. Although they carry staples like soap powder and sugar, they specialize in such Russian delicacies as smoked meats and fish, caviars and cold salads, plus jams, candies, and honey imported from Russia, Bulgaria, Romania, France, and Australia. Every shop has large vats of pickled cucumbers, yellow apples, watermelon rind, and—the best of the pickles—ripe red Israeli tomatoes.

The largest delicacy supermarket is the two-story **M&I International Food** (249 Brighton Beach Avenue, 718-648-8847). "It is the most *elegante* of the markets," says a local. At M&I you can buy several kinds of lox and smoked salmon, eel, sturgeon, carp, herring, and rich, fatty sable ($1.99 to $12 a pound). On weekends, the sausage counter is heaped high—M&I is the Russian version of Schaller & Weber. Taste the spicy garlic kielbasa, warm and freshly made on weekends, or the smoked loin of pork, its rim lightly crusted with black pepper. All the smoked meats ($2.99 to $6.50 a pound) taste good with a sugary Russian mustard (with Russian lettering on the label) that's made in New Jersey (99 cents a jar). The same company bottles a violently hot horseradish ($1.09). Upstairs, there are babkas, yeast breads, black raisin pumpernickel, gooey cream cakes, and lots of hard candies.

A few steps away, the smaller **White Acacia Supermarket** (281-3 Brighton Beach Avenue, 718-648-2525) carries many of the same foods. The pastrami ($3.99 a pound), the size of a rib roast without the deckle fat, is lightly seasoned, not too salty—delicious. The pearly white smoked turkey breast ($4.59) and the smoked pork tenderloin ($4.50) are both succulent. The store is best known for its take-out food, prepared in the kitchen at the rear. Take home some ready-to-cook chicken cutlets, ground raw breast meat coated with coarse crumbs (75 cents each); they cook to a nice crisp crustiness. The chopped liver, in a loaf shape (the shop calls it pâté), is flawless ($2.99 a pound). Bargains abound: A four-pound tin of Osetra caviar was $340 here in mid-March.

A few steps off Brighton Beach Avenue, **Moldova Deli** (269 2nd Street, 718-648-1438) makes some of the tastiest cold salads in the area; the best time to go is on Friday morning, when the food is freshest. Owners Manya Nemtsova (from Tashkent) and her husband, Alex Kushner, prepare everything on the premises. "My husband cooked in best restaurants in Soviet Union," says Nemtsova. Their mushroom salad in a tart vinaigrette has specks of red pepper and threads of bright-green dill ($2.99 a pound). An eggplant salad also has a sharp bite ($2.50). But Moldova's version of gefilte fish is the real news: A soft, tasty mousse of carp is put back into the whole boned fish and sold by the $3.50 slice.

## WEST INDIAN

THE NOSTRAND AVENUE SECTION of Brooklyn is home to people from many islands—Haiti and the Dominican Republic, Jamaica, Guyana, Grenada, Barbados, St. Vincent, and Trinidad. Most West Indians buy their meat at supermarkets, their tropical fruits and vegetables from a Korean stand (walk down Nostrand or Flatbush Avenue and see the four-foot stalks of sugarcane). But they get the flavors of home at little bakeries and take-out places.

Jerk chicken and beef patties are two well-loved Jamaican foods sold throughout this area. Jerk cooking means slow barbecuing with—so it's said—an occasional jerk of the grate to rustle up the coals. There's excellent, meaty jerk chicken at **Glen's Original Jerk Chicken Restaurant** (3125 Church Avenue, 718-282-8159), a neighborhood place where everybody hangs out on Saturday night. The herb-and-hot-pepper seasoning pressed into the skin is spicy enough to make your lips sting ($7.60 for a

ISAAC MANSOURA, MANSOURA'S ORIENTAL PASTRIES

Baklava that's light with honey, flowery with rose water—and celestial ice cream.

whole chicken, $4 for a half); takeout too.

One of the best places for beef patties (empanadas filled with hot, tasty beef curry) is **Christie's Jamaican Patties** (334 Flatbush Avenue, 718-636-9746), in the Park Slope section (75 cents each). Christie's carries the hottest hot sauce I've come across in a long time—Mr. P's Delicious 'N' Appetizing Hot Sauce ($2.99 for eight ounces). The color of mustard, with a flavor that's a cross between roasted onions and firewater, it's great on cold beef.

The fresh-from-the-oven beef patties at **Allan's Quality Bakery** (1109 Nostrand Avenue, 718-774-7892) have a remarkably crisp crust (55 cents each). Try the raisiny bread pudding here (30 cents a slice), moist and sweet. And the currant roll (60 cents), almost a cinnamon Danish with a tart fruit filling, is wonderful with hot coffee.

At **Kim's Fruits and Vegetables** (1246 Flatbush Avenue, 718-469-9479) you'll find an array of West Indian produce: sour oranges to season and tenderize meats (five for $1), several kinds of yam (99 cents a pound), and four-foot stalks of sugarcane ($1.59 each)—plus a pail of pickled pigs' tails and another of salt fish (both, $1.29 a pound).

Next door to Kim's is **Maxine's Bakery** (1248 Flatbush Avenue, 718-856-3702), the first Haitian bakery in America, according to its owner, Max Metayer. Metayer, who was born in Port-au-Prince, sells his hard-crusted white Maxi-bread to Haitian communities in Nyack and Spring Valley and to Haitian and Dominican stores throughout Brooklyn; it makes a good sandwich ($1.50 for a large loaf). Be sure to buy the favorite Haitian sweet, tablettes—delicious, sugary, pralinelike patties made with pistachios, cashews, or coconut (60 cents each).

## JEWISH

THERE ARE MANY KOSHER worlds in Brooklyn, each community close-knit and separate from the others. None of them ever got any awards for great cuisine. But there is a bakery in the Sephardic section of Brooklyn that deserves at least two stars: **Mansoura's Oriental Pastries** (515 King's Highway, 718-645-7977), owned by 69-year-old Isaac Mansoura and his son, Allan, 39. The elder Mansoura is an Egyptian Jew who moved here from Cairo when Nasser came to power. "Farouk and Nasser were customers in my pastry shops, but still I had to leave," he says. The baklava made in this airy, old-fashioned store is light with honey, flowery with rose water, and not as cloyingly sweet as other Turkish pastries (walnut, $7.40 a pound; pistachio, $7.80). The burekas, bite-size, triangle-shaped phyllo-wrapped pastries filled with either Muenster cheese or spinach (70 cents each), are superlative, and freeze well. The other cocktail canapés—bite-size frozen pies filled with ground lamb seasoned with allspice and black pepper—are 75 cents. The baba ghannouj here is thick and pulpy, flecked with parsley and green pepper, and full of garlic ($4.50 a pound). Mansoura's also makes Syrian ice cream. The apricot, a thick, slushy, icy purée of dried apricots, is nothing short of celestial. In May, there'll be pistachio, strawberry, and vanilla (all, $5.75 a pound). The shop is closed for Passover but will reopen April 28.

Now cut to the kosher world of the Hasidim on Thirteenth Avenue, always a busy scene. Men in wide-brimmed black hats and long black coats walk alone with heavy shopping bags of food. The women, their heads covered or wigged, push strollers, and one greets a friend with "Well, *mazel tov,* how *are* you?"

If you want to make gefilte fish, quenelles, or steamed fish pudding, and don't want the mess of grinding raw fish, **Ossie's Fish Market** (4905 Thirteenth Avenue, 718-436-1151), always crowded and hectic, carries freshly ground carp ($4 a pound) and a combination of pike and whitefish ($7) every day—displayed, all sparkling and dewy, in large bowls sunk in ice.

Go to **Guttman's** (51-20 Thirteenth Avenue, 718-436-4830) for plump, well-seasoned roast chicken ($3.75 a pound). This was the only place that gave me extra chopped cabbage with my order of stuffed cabbage ($2 a piece), but alas, the filling was tough, with too much rice. "How's the weather?" Mr. Guttman says to all his customers. "Not too cold, not too hot. So what can you do?"

Many Brooklynites lament the passing of the old-fashioned kosher deli, where the waiters were nosy and the food was divine. Some say the only deli like this is **Grabstein's** (1845 Rockaway Parkway, 718-251-2280), in Canarsie. Locals love the tasty latkes here, thick but crusty ($4.10 for an order of three to go with applesauce). The kasha varnishkes is soft and steamy ($1.40 for a side order). And the kosher hot dogs, with their crisp skin and spicy meat, are four-star (two franks on a club roll, $2.95).

## POLISH

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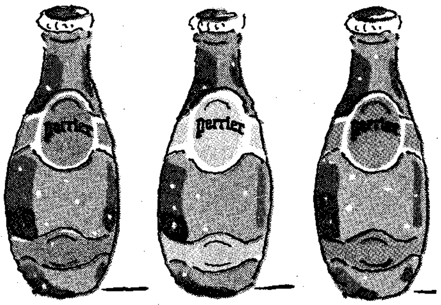

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there are twenty people on line—mostly moms with printed plastic shopping bags—standing three deep in front of the counter. One is sending her grandchild a little sweet-butter lamb for Easter, another points to something that looks like mozzarella rolled around prosciutto. "What's this?" she asks. "I been coming here for years and I never saw this before." It's rolled bacon ($3.20 a pound), and Steve offers a bite. Tender, not salty, it's great—and fries to a crisp, like Sizzlean, at home. Try it with pasta—it's Polish pancetta. Ham is Steve's specialty, sweet, delicate ham, fruity in taste ($4.20 a pound). His sliced pork tenderloin ($3.60) is good with English mustard and a few sprigs of watercress. Steve stocks several kinds of kielbasa ($3 to $4.50 a pound), and his large hot dogs ($3 a pound), mild and tender, are nice with his sauerkraut (65 cents a pound).

**Winski's** (603 Manhattan Avenue, 718-389-6181), the largest of the Greenpoint butcher shops, is sold out of stuffed cabbage the day I visit, but there's plenty of delicious kielbasa—coarse, fine, with garlic, with spice ($1.99 to $3.29 a pound)—and a superbly tender smoked loin of pork to eat with red cabbage on a winter's night (bone in, $2.89 a pound). Plus baked bacon ($1.99), a slab of fatty rib seasoned with bay leaf and allspice, to put in soups. And to go with everything, Winski's carries the same New Jersey–made Russian mustard sold by the stores in Brighton Beach.

**Baltazar** (646 Manhattan Avenue, 718-383-8674), a Polish-American restaurant a few steps away, is out of stuffed cabbage, too. But there's wonderful pirogen for takeout ($3), light and crisply fried. The best part's the steamy mashed-potato filling with . . . could it be a touch of turnip? Cool sour cream comes with your order. Baltazar also has blintzes, stuffed cabbage, and roast chicken to go.

## SCANDINAVIAN

WELCOME TO THE CONSERVATIVE and orderly world of Bay Ridge, a quiet, drab area with a strong sense of neighborhood. "Watch out for her, she's from *Oslo,*" says Lloyd Fredericksen about a woman who's buying sausage in his store, **Fredericksen & Johannesen** (7719 Fifth Avenue, 718-745-5980). Fredericksen is first-generation Norwegian American, born in Brooklyn, and you can hear the borough in his voice. But there's no mistaking where *she's* from: She's speaking Norwegian and it sounds like she's yodeling. Customers gossip over the counter, and people don't mind helping a stranger, especially when it comes to food. I stop to ponder a sack of gula ärter (Swedish fancy whole yellow peas, $2.98 for two pounds), and a woman notices. "Those whole peas make a far better soup than the split peas—not so mushy," she says. "Until I came to America, I never heard of a split pea."

Fredericksen & Johannesen is a *Norwegian* store, and Fredericksen will always correct you if you misidentify something as Danish or Swedish. But part of Bay Ridge is Irish and Scottish, so this store stocks teas, jams, cream biscuits, chowchows, piccalilli, shortbreads, oats, barley, and pudding and soup mixes from the U.K. There's Irish-style slab bacon ($3.20 a pound), and black pudding ($2.89) that's made in the kitchen in the rear of the store. In the deep freeze, you'll find whole lingonberries imported from Canada ($4.95 a pound); they thaw out beautifully and retain their tartness. On one wall, there are Norwegian hard crackers, waferlike Viking breads, and cloudberry jams. You might want to buy a bottle of Druvans Ättiksprit, a sharp white vinegar good for pickling vegetables and fish ($3.95).

But what you *really* come here for are the Norwegian-style meats. At Christmastime, the owners say, people come from all over to buy the smoked ham ($4.80 a pound)—it's Westphalian-style, but not as salty. Among the Norwegians in Brooklyn, the most popular sausage is the midtage poelse, similar to bratwurst ($3.09 a pound). The lightly smoked Norwegian salmon—"Fresh from Norway," says Fredericksen sternly—is $55 for a three-pound side.

These Norsemen sure can bake bread. Across the street, at **Leske's Danish Bakery** (7612 Fifth Avenue, 718-680-2323), the white mountain bread has a fresh, down-home taste, and you just know it'll be good with a slice of rare steak and some sweet butter. Its dusting of fine white flour makes it look like a snowy mountain—hence, its name ($1.10 a pound; a loaf is usually one pound).

Over at **Thoralf Olsen's Bakery** (5722 Eighth Avenue, 718-439-6673), the limpa bread, made with rye flour, is so hearty-tasting you can't stop eating it. Olsen's pumpernickel, rich with raisins, is great toasted. And there's melkekake, a sweet, raisin-filled egg bread that would be delicious for breakfast or tea (all the breads are under $1.50 a pound). Most of the Scandinavian pastries in Bay Ridge are much too sweet, but still, you can't resist ordering a kransekage. A sort of Norwegian croquembouche, it's a pyramid of ring-shaped almond-paste cookies, adorned with Norwegian flags and fake flowers. The smallest kransekage here is 12 inches high and costs $18; a 23-inch number runs $55. These cakes may be corny, but they're fun at a birthday party—each guest takes a ring or shares one. You don't have to be Norwegian to eat a kransekage. ■

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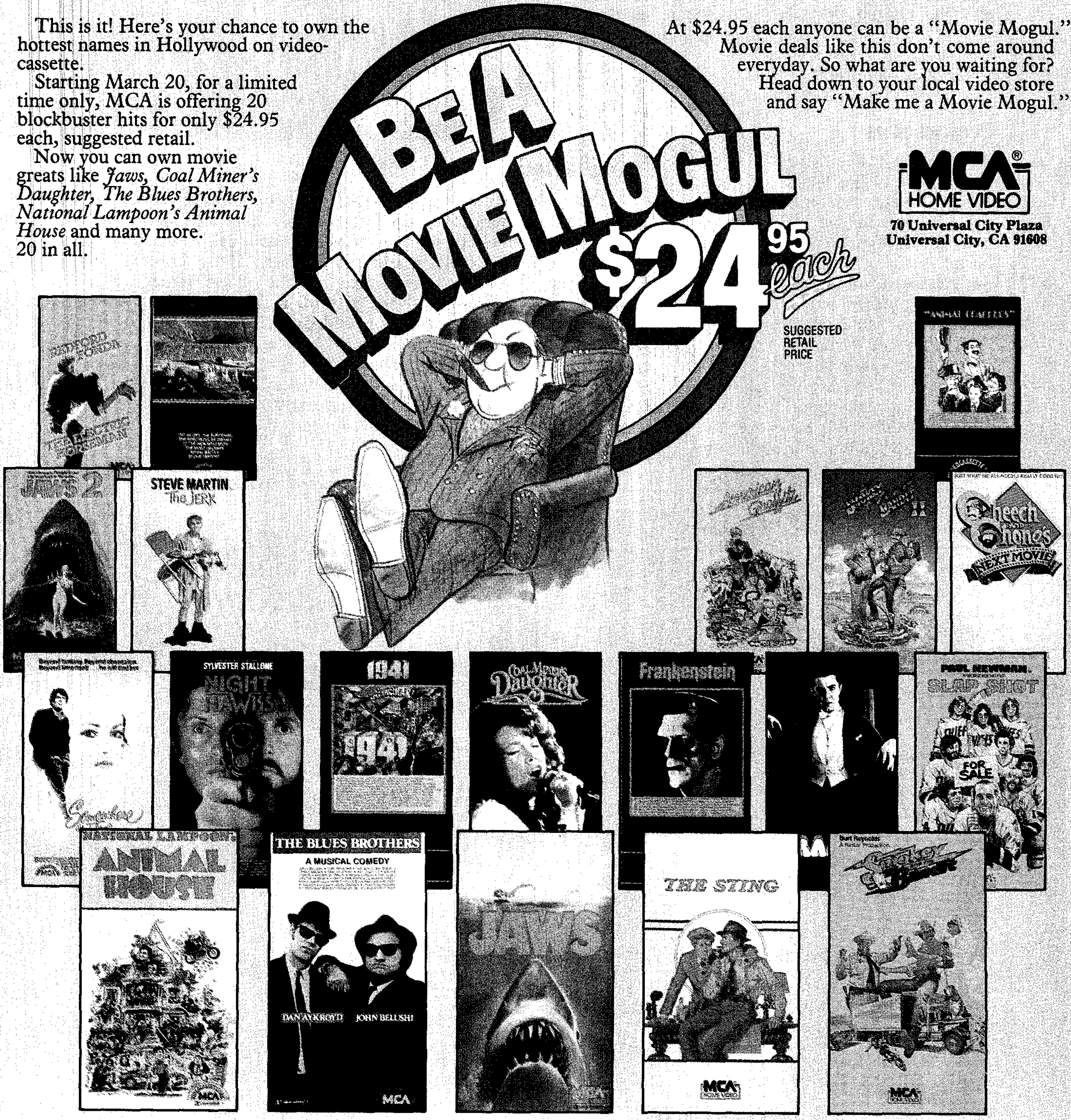
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# BEST BETS

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### *By Corky Pollan*

## Passover Bites

At Passover, Jews are strengthened by the past. *The Jewish Manual* ($10.95 in paperback) was published in 1846, in England. The author, Lady Judith Montefiore, who signed herself "A Lady," instructed on such Sephardic, French, and English dishes as escabèche, blanquette de veau, roast pheasant, and many things made with "matsos." *The Little Book of Jewish Cookery* ($14.95) offers such Victorian delights as Passover plum pudding, treacle pie, and "gafillte fisch." Savvy kosher households of today dine well with Helen Nash's *Kosher Cuisine* ($17.95), published in 1984. Nash's gravlax, lemon chicken, tsimmes, and kreplach prove, as she says, that "kosher food has a bum rap—it's not all gray." This Passover, Fisher & Levy is preparing Nash's poached salmon with creamy vinaigrette sauce ($7.50 a slice, or $15 a pound for the whole fish), her hazelnut-chocolate loaf ($10 a pound), and its own apricot-pineapple noodle kugel ($9 a pound). And Neuman & Bogdanoff has gefilte fish—a marvelous carrot-specked loaf with a delicate gelatine. It's $4 for an individual portion or $16 a pound for the entire loaf, which must be ordered ahead. **—Barbara Costikyan**

*THE JEWISH MANUAL AND KOSHER CUISINE/Kitchen Arts & Letters/1435 Lexington Avenue, near 93rd Street 876-5550*
*THE LITTLE BOOK OF JEWISH COOKERY/In the Spirit Gallery/460 East 79th Street/861-5222*
FISHER & LEVY/*1026 Second Avenue, near 54th Street/832-3880/Orders and prepayment must be received by April 21*
NEUMAN & BOGDANOFF/*1385 Third Avenue, near 79th Street/861-0303*

KOSHER CUISINE
THE JEWISH MANUAL

## Yards to Please

We looked for fabrics around the city, but the kind we fancied required the services of an interior designer just to peek at and the assets of an heiress to buy—not to mention the six- to eight-week wait for delivery, and the craftspeople needed to turn the bolts into drapes, curtains, and upholstery for sofas and chairs. Ann Helversen offers a better way. She's filled Home Textiles, her vast, sun-drenched new shop, with 50,000 yards of fabric that are sold right off the bolts, no waiting and no decorator needed. And Helversen stocks all the weaves you'd ever want: opulent silks, brocades, and tapestries; nubby wools and linens; gossamer voiles and laces; cheerful chintzes (from $9.95 to $48 a yard). She has a staff of professionals who can suggest ideas and come up with decorating solutions, and, best of all, a competent workroom crew that can speedily turn those ideas and solutions into window treatments and upholstered furniture.
HOME TEXTILES/*132-A Spring Street/431-0411*

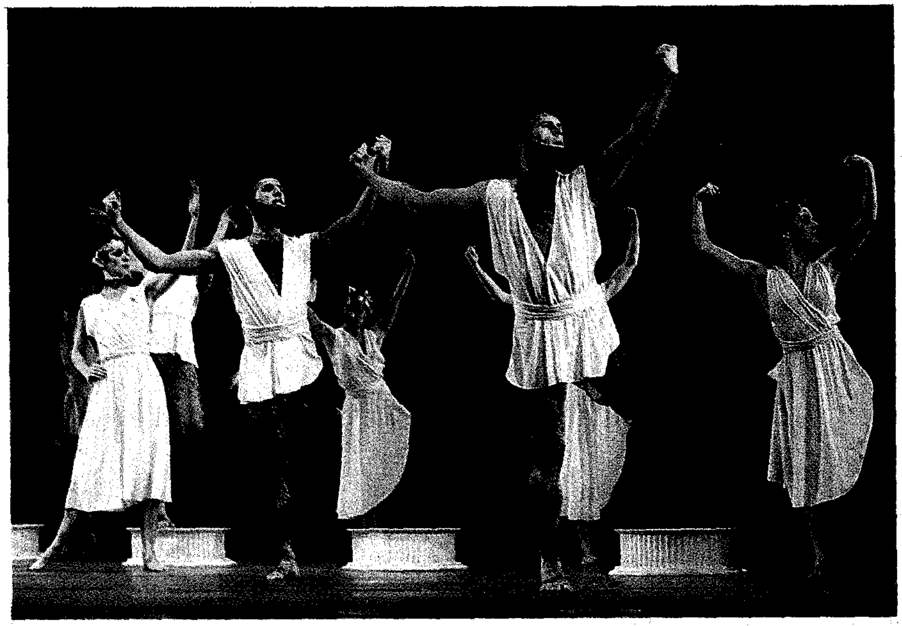
Photographs: top, Ricardo Salas; bottom, Deborah Denker (china and silver courtesy of James II Gallery; goblet courtesy of In the Spirit Gallery).

## Dance/Tobi Tobias

# A FEW GREEN LEAVES

"...Sparing neither Martha Graham nor her descendants, Taylor's *Ab Ovo* tumbles along pell-mell in one-liners and non sequiturs..."

THE OPENING WEEK OF THE **Paul Taylor Dance Company**'s season at the City Center saw the premiere of a blithe bit of nonsense called *Ab Ovo Usque Ad Mala (from soup to nuts)*, to some disheveled music by P.D.Q. Bach, edited, as it were, by Professor Peter Schickele. Professor Taylor (adjunct, Department of Physical Education) sets his scene in the ancient Greece so beloved of Serious modern-dance choreographers, and manages to send up every last hero, virgin, nymph, and satyr in it. In this he is much abetted by his longtime associate from the art department, Professor Alex Katz, who has designed a stage full of low, fluted pedestals set on a floor cloth of Aegean blue and backed by a glowing kumquat sunrise. Katz has also come up with an Attic wardrobe to match: softly pleated gowns and golden brow bands for the ladies and, for the men, short white togas draped over body stockings that provide a truly lavish complement of body hair, color-keyed to the fellows' own and to their fake beards.



**THE HAIRY JAPE:** *The Paul Taylor dancers in Taylor's new satire,* Ab Ovo Usque Ad Mala.

The choreography spares neither Martha Graham nor her well-known descendants—Erick Hawkins (B.A., Harvard, 1932, major in Greek Civilization) and Paul What's-his-name—to say nothing of that upstart, Mark Morris, guilty of a gorgeous toga dance some seasons back. Unlike the Morris work, with its slow motion and architectural logic, Taylor's *jeu d'esprit* tumbles along pell-mell in one-liners, each seemingly a non sequitur in terms of what went before. A beatific attitude turn, for example, provokes (what else?) the low-down hands-crisscrossing-over-knees of the Charleston. The high point of this nutty excursion is a series of three little pas de deux in the course of which every ludicrous impulse and accident that has befallen a couple with pretensions to exaltation—be it in the studio or the bedroom—duly makes a five-second appearance.

The piece is far too long, and its humor often too adolescent, to stand among Taylor's first-raters. On the other hand, one would hardly want to dismiss from respectful consideration a work that includes observations on feminism ("Don't put me on a pedestal, but, if you do, don't think you can join me there"), disastrous outtakes from some of the choreographer's finest hours, and a fellow clad in an imitation-tiger-skin cape and matching jockstrap, capering to what sounds suspiciously like "Hernando's Hideaway."

THE **Joffrey Ballet,** WHICH IS CELEBRATING its thirtieth anniversary, opened a monthlong season at the New York State Theater with a tribute to another festive occasion—Gerald Arpino's *Birthday Variations,* created to mark the sixty-fifth birthday of a benefactor's spouse. The backer's name, D'Angelo, is deliciously apt, meaning "angel"; the Italian heritage it suggests coincides with Arpino's own background and may have influenced the choice of music—the eminently danceable ballet sections of two Verdi operas, *I Lombardi* and *I Vespri Siciliani*. The choreography itself is a spun-sugar confection, a mix of sweetness and virtuosity.

In dappled light (an Arpino signal that something pretty is about to happen), a poet-cavalier walks slowly toward us, a handful of chiffon-clad visions fleetingly crossing his path. He floats one of them over his back, her legs spreading her skirt out until she looks like an enormous butterfly; fairly soon, though, it appears that this is no mere atmosphere piece. It is, rather, an occasion for displaying all sorts of nimble technical feats, in the style of the pas de six from Saint-Léon's *La Vivandière,* a piquant glimpse of French Romantic ballet that was briefly in the company's repertory.

Each of the dancers has a variation filled with impossibilities that must be brought off with charm and seeming ease. Cameron Basden's, full of thrusts first in one direction, then the other, is a test of attack and aplomb. Jodie Gates's opens with huge extensions, at once powerful and soft, and finishes with a speeding circle that interlaces a buoyant, vertical step—pas de chat—with forward-plunging jetés. Glenn Edgerton, the lone man, is called upon to cram lots of miniaturized leaps, turns, and jumps with beats into small measures of music, yet keep all the steps clear, even lyrically phrased. Now and then these assignments appear perversely difficult, and there are occasional vulgarities—like some circus-ring fouettés with changing focus—but for the most part the material is exhilarating, and it is ravishingly danced.

The main flaw of the ballet lies in the single pas de deux (for Edgerton and Dawn Caccamo), which should serve, structurally and emotionally, as the heart of the ballet but is composed of pretty nothings. The second-worst aspect of the piece is Stanley Simmons's tutus in saccharine pastels, which, like a suburban

Photograph by Beatriz Schiller.

"…For the Joffrey, Kudelka's *Heart of the Matter* showed little imagination, and Dean's *Force Field* offered nothing new…"

dream of ballerina finery, make their wearers look like figurines on a party cake.

While Arpino provides the bulk of the company's repertory, the search—largely a futile one—for contemporary choreographers of substance goes on. The other main new works of the season came from the Canadian James Kudelka and the postmodernist Laura Dean. For *The Heart of the Matter,* Kudelka has, as usual, got hold of a "big" piece of music—Prokofiev's Piano Concerto No. 2 in G minor—and it proves, as usual, a bit too much for him. The Prokofiev is far from ideal for dancing; its grand storminess is impossible to parse into steps. It takes its own good time with its statements, too, and Kudelka has just enough musicality to obey its dictates but not enough imagination to escape from them, so that he is forced to go on far longer with, say, a group section or an intimate duet than he can sustain our interest in his invention.

The situation he proposes here, if I read him rightly—he is rather vague—is the eternal battle of male and female. He takes his epigraph from Dorothy Parker's acid warning that by the time a man and woman confess mutual adoration, "Lady… one of you is lying." Santo Loquasto makes the subject more romantic by dressing the company in elegant pale costumes that suggest the tea-dancing garb of the twenties. Single-sex phalanxes pace the stage, eyeing each other, until each disgorges one of its kind. This uneasy couple (Glenn Edgerton and Dawn Caccamo), whom we see through a veritable melodrama of wary attraction, neurotic passion, hostility, reconciliation, and renewed tensions, only proves the impossibility of peaceable coexistence of the sexes.

The idea of the phalanxes is fine—surely the inspiration is from Nijinska—but the movement itself is as bland as Junket, and most of the deliberately repeated motifs in it seem arbitrary. Also, neither of the leading performers is much of an actor, so that it's hard to identify with the tumultuous emotions they attempt to purvey.

As for the Dean piece, well, once again it's to Steve Reich music, and this time it's called *Force Field.* There's nothing much to report on the choreographer's progress since she last showed her stuff in New York. As we know, Dean has fallen in love with the ballet in its most superficial guise—huge stage, lots of handsome, agile people, sleek costumes, pointe work, and that dazzling vocabulary! She keeps trying to find a way to reconcile these goodies with her original minimalist mode. The results are a perfect illustration of the adage that you can't have it both ways. She uses the ballet steps, all right, but not as entities linked in relationships of cause and effect or musical phrases, rather as stubbornly discrete integers; as such, they don't add up to much.

Where her early work accumulated energy and exerted a hypnotic fascination through its obsessive repetition, she no longer trusts that tactic, or perhaps mistrusts a ballet audience's endurance and indulgence. Whatever the reason, repetition now functions for her merely as decoration and as a substitute for development, which she has yet to master. As for the spinning that was once the core of her work, here she has the women whirling flat-footed in blocked shoes, an enterprise interesting mainly for its perversity. ■

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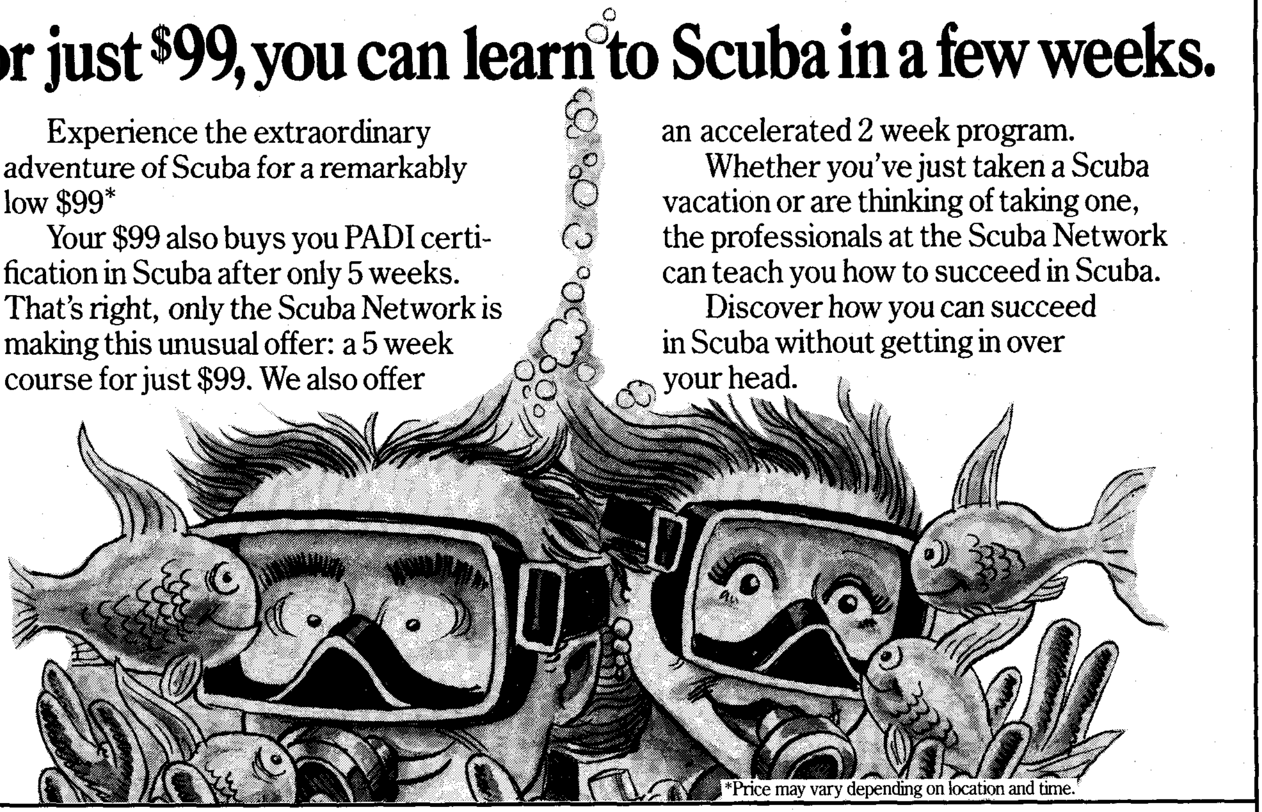

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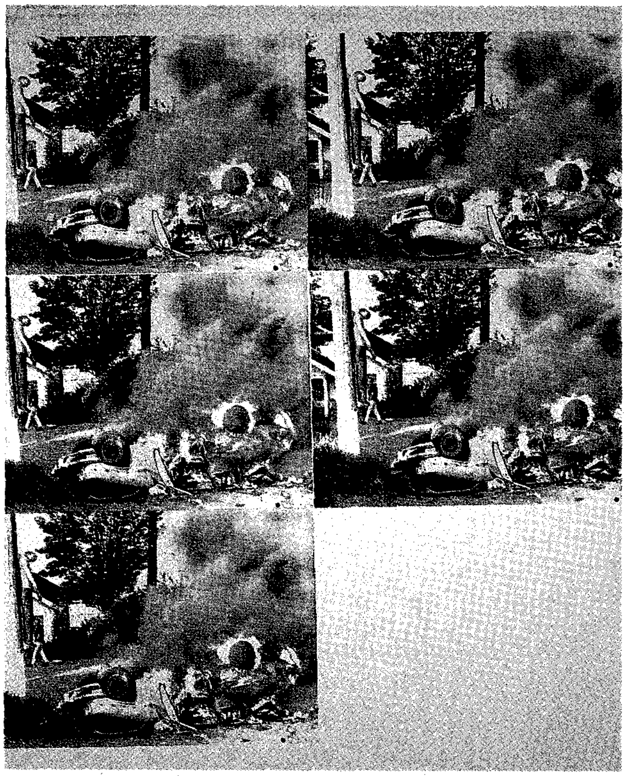
## Art/Kay Larson

# DEATH AND MENACE

> "...The paintings from the 1963 'Disaster' series are stunning. They make Andy Warhol look new all over again..."



**EXPERIMENT IN TERROR:** White Burning Car III.

THE BEST ART SPEAKS TO ITS TIMES AND then, when the times are gone, speaks again in a different way. I hadn't paid much attention recently to the "Disaster" paintings **Andy Warhol** did in the early sixties—slick images of automobile crashes repeated ad nauseam in good Pop fashion. To someone who knows Warhol mostly through the vapid and sycophantic celebrity portraits of the past two decades, his brand of Pop Art seems perilously close to Pop trash.

Then I began to run across the classic early Warhols—the ones that make him something other than the Leroy Neiman of modernism. A couple of touchingly crude hand-drawn cartoon paintings caught my eye in the Whitney Museum's Pop Art show last year. In London last summer, the private Saatchi museum handsomely hung one of the stark "multiple Marilyns"—Monroe 100 times—and a riveting portrait of Elvis on a silver ground, exuding stardom like a supernova near collapse.

On the other hand, Warhol's mock Campbell's boxes at the Guggenheim last fall didn't move me—they are a kind of intellectual slapstick, fun the first time around. So when the Dia Art Foundation put up six "Disaster" paintings from 1963 (selected from its sizable Warhol collection), I wondered how they would endure in this age when everyone knows everything there is to say about Pop Art. The answer: They're stunning; they make Warhol look new all over again.

The "Disasters" first appeared in 1962, shortly after Warhol began making multiple images by the photo-silk-screen process (in which a photograph is wedded to a silk screen and printed with an inked squeegee straight onto canvas). The familiar textbook justifications about Warhol's mimicry of mass culture still hold true: Silk-screening was a crass, sloppy, commercial method of repeating an image until it lost its singularity, its "high art" pretentions, etc., etc.... What nobody talked about was the horror of the message—perhaps because nobody could see it. Now that Warhol's methodology has become so familiar, it's his message that proves so disturbing.

Set against the lofty moralizing of Abstract Expressionism, Warhol's endless repetitions must have looked thrillingly chilly, cerebral, remote. In the 1980s, with minimalism in the near-distance to rebel against and a revivified interest in cries of the heart, Warhol's several voices resound like a Greek chorus intoning man's fate. *Foot and Tire,* for instance, is a cool dirge, a *Dies Irae.* A photograph of a traffic accident is repeated four times on a silver ground. The "foot" of the title is actually the sole of a shoe, just visible under the double wheel of a massive tractor-trailer rig. Your first response is to wonder whether that pathetic shoe can possibly be inhabited; then you notice the faint tilt of the truck's axle, and your stomach goes on a wild ride.

The standard explanation—Dia's brochure quotes the critic John Coplans—is to talk about Warhol's imitation of tabloid style, in which "the next headline or next piece of sensationalism" is "sandwiched between a constant barrage of messages to consume." But in fact, the grisly photographs that Warhol picked out of the AP and UPI files were too awful for newspapers to use. Instead, they are documents of trespass. With them, Warhol can enter forbidden terrain—outlawed despairs and terrors unmentionable and unendurable within polite society. In *White Burning Car III,* the flaming car has tossed out its driver, who has been grotesquely impaled on the iron hook of a telephone pole. In *1947 White,* a well-dressed woman wearing white gloves has jumped from the Empire State Building and lies on the crumpled hood of a car, her stockings bunched pathetically at her ankles.

We all know that Warhol is a voyeur. But gruesome death and suicide attract attention for good reason: In these extreme states, daily life is pitilessly mocked by the unknowable. Anyone who has been in a potentially fatal accident has had the terrible if transitory sense that the "ordinariness" that envelops us is as fragile as an eggshell. We all want to know what lies outside the shell—but we would prefer that someone else do the looking.

These are real events—the photographer has borne witness for us—and their "found horror" gives Warhol's "Disasters" an authenticity that the artist himself hasn't bothered to fiddle with. Why should he? The brutal economy of execution—a simple swipe of the squeegee, complete with streaks and misses—is a perfect complement to the brutality of the theme. The flicker of repetition no longer seems strictly a formal solution to the image bombardment we all live within. Instead, it becomes an obsessive return to a source of universal pain—the casual indifference with which life is obliterated in the mortal crapshoot we call an "accident." The artist remains a voyeur by ignoring technique. He stays on the outside looking in. Suddenly we're seeing what he sees, not just what he does.

Dia's staff says the show (which is part

Courtesy of the Dia Art Foundation.

of a commendable new effort to give better public access to the collections) has been immensely popular with artists. I believe it: These paintings say more with less effort and less fuss than most of the teen-horror anguish of the 1980s. (77 Wooster Street; through June 14.)

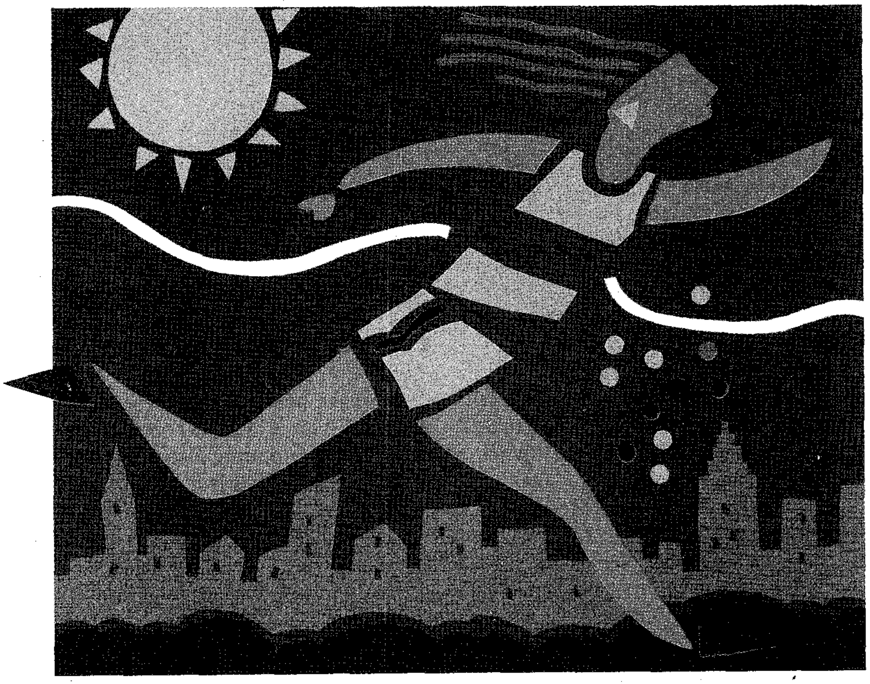
THERE IS A CAREFULLY PLANNED AND witty double take built into the show of paintings by **Jay Milder** at Richard Green Gallery. At the door, you're told that these works date from 1960 to 1986. Inside the gallery, you're given two sets of distinctly different images. On the right are smeared and bloated figures done in the slashing-attack mode of post-graffiti art. On the left are somber blue-black paintings encrusted with an inch or more of pigment, seemingly leftovers from Abstract Expressionism.

Wrong on both counts. Milder had his first solo show in 1958, at the Fulton Gallery in New York, when he was deeply in thrall to Willem de Kooning's vision of woman. The paintings on the right, which I had been prepared to dismiss as fashionable reversions to 1980s expressionism, date from the early sixties. They undoubtedly looked just as derivative when they were first made, but the point is well taken: The "new" expressionism is not so new; its debt to de Kooning is not yet paid off.

I prefer Milder's most recent efforts, in which he returns to the clotted *Weltschmerz* of late-fifties abstraction. The surfaces of these dark works are as eroded and grainy as relief maps of the desert; the color seems to ooze out of the substrata like an oil sheen on the waters of a tar pit. Purples and blues well up and subside—a kind of geology of color. They're dark and bright at the same time—an advance over their predecessors of three decades ago. (152 Wooster Street; through April 26.)

THE STUDIO MUSEUM IN HARLEM IS GIVing small exhibitions to two artists who share a gift for color and a predilection for collage. **Al Loving** was a promising newcomer in 1969, when he showed clean geometric paintings edged in unminimalist, tropically heated hues. When he quit that direction, in the mid-seventies, he started a long struggle to attach color to a convincing structure. He tried torn-paper collages—often beautiful and lyrical, even when bogged down by indecision. He hung strips of stained and woven canvas on the wall, neither liberating color nor turning the painting into sculpture. In the 1980s, he finally began making and molding his own paper collages in rainbow colors of marvelous and breathtaking delight. The paintings, oddly, are still self-conscious; it's in paper that he loses himself and discovers himself in thoroughly enjoyable measure.

Loving shares the main floor with **Howardena Pindell,** who has never wandered as far afield or lost her way as completely as Loving—you don't feel she's an exile looking for the promised land. You do feel she's kept her sights deliberately focused, perhaps too narrowly. The joy in her stitched and glitter-spattered paintings is softer, more intimate. There is also a set of collages she began while suffering a bout of amnesia after a car accident; they are "topographic maps" sliced out of old postcards of her travels in India and Japan. Sight and memory conjoin like frames from a film, flitting by without explanation. (144 West 125th Street; through June 12.) ▬



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# WHEN YOU WISH UPON A STAR

"...Aprile Millo has collected a coterie of fans who proclaim her the new Ponselle. Others, including the Met, are more cautious..."

AFTER ONLY TWO SEASONS AT THE Metropolitan Opera, **Aprile Millo** has already stirred up great expectations among the faithful. A relatively unknown American singer, not yet 30 years old, Millo has been fearlessly taking on the heaviest, most demanding roles of the Italian repertory, and many people—including some of the hardest-to-please operagoers in town—are excited. Could she possibly belong to that endangered species of honest-to-God, larger-than-life dramatic soprano, the Verdi singer who can mop up the stage and leave audiences cheering for more?

**THE METROPOLITAN'S MILLO:** *A soprano in search of a persona.*

Photograph by Christian Steiner/Angel/EMI.

Millo's Met career to date has consisted of three roles that she first sang as a last-minute substitute: Amelia in *Simon Boccanegra,* Elvira in *Ernani,* and, currently, Elisabetta in *Don Carlo.* Earlier this season, she was admired in the Opera Orchestra's concert presentation of *I Lombardi,* and her scheduled Met assignments next year (in second-cast performances) will be Aida, and Liù in *Turandot.* Angel Records, a major label that seldom gambles on names not backed by big international reputations, has just released what can only be described as an article of faith: a recital disc featuring Millo in ten of Verdi's most taxing soprano arias, from *Macbeth* to *Otello* (DS 37356). On the basis of this short-term evidence, the soprano has already collected an enthusiastic coterie of fans ready to proclaim her the new Tebaldi, the new Milanov, the new Ponselle. Others are more cautious—including, it seems, the Met. In the foreseeable future, the company will continue to keep Millo's profile low, as a second-string soprano and a reliable pinch hitter who can take over important roles in an emergency.

Leaving aside any critical assessment of Millo's talents for the moment, her present situation strikes me as extremely delicate if not downright precarious. First of all, no one does a young artist a favor by hailing her as the new this or new that—such deadly labels only create the suspicion that a singer has no identifiable vocal or performing personality of her own. As for the Met's attitude, the company has already been criticized for cynically using Millo as little more than a warm body to be hurled on stage whenever a sudden crisis arises. There must be a better way to develop the potential of a gifted fledgling soprano, especially one who aspires to such difficult roles as the major Verdi heroines. Nor, for that matter, should Met audiences be expected, at Met prices, to watch an inexperienced singer test these parts on stage for the first time.

But why get huffy? After all, Millo herself seems to have no objections about the present arrangement, and, so far, audiences and critics are not complaining loudly, either. Besides, Millo's only other option at the moment would be to settle in Europe, slowly build her repertory and reputation in smaller Continental houses, and, if all went well, return to the Met several years from now as a seasoned artist with a glamorous foreign cachet. Evidently she has decided not to pursue that route, preferring to stay at home and take advantage of what the Met can offer her in terms of coaching, performing experience, and local acclaim. Who knows? That may yet turn out to her advantage; but by becoming a deputy house soprano at this stage in her career, Millo runs the risk of being permanently typed as an also-ran. Instead of the new Rosa Ponselle, she might evolve into the new Lucine Amara.

On the basis of what I've heard and seen, that possibility seems well worth pondering. So far, my exposure to Millo includes the Angel recital, an unfortunate "private" disc of live material, the Opera Orchestra *I Lombardi,* the Met's current *Don Carlo,* and, last season, one act of *Ernani* with an abominable cast (not even Ponselle could have tempted me to stick out that performance). More than any technical shortcomings or her half-formed performing personality, what disturbs me most about Millo is the flattened-out, neutral color of her voice. Ten minutes after she stops singing, I find it difficult to recall what she sounds like. That is a bad sign; an instantly recognizable vocal timbre is a singer's signature and single greatest asset—without it, a major career is doubtful, if not impossible.

What Millo has in her favor—and that came across most forcefully in the *I Lombardi* performance—is a voice of impressive size, heft, muscle, and stamina. There is nothing coy about her singing, which has plenty of raw energy and an abundance of aggressive self-confidence. Such a generous vocal spirit is not encountered all that often nowadays, and audiences rightly react enthusiastically when it comes along. Right now, though, the physical pleasure she takes in unleashing her voice is frequently compromised by a faulty technique. A soprano who lacks the ability to round out a vocal phrase with a smoothly integrated, floating pianissimo head tone will encounter problems in any Verdi opera, and, sure enough, at the opening-night performance of *Don Carlo,* Millo came to grief in just such a trouble spot during the last-act aria. She manages Elisabetta's great soliloquy more comfortably on the Angel disc, but here, too, her work sounds choppy and immature and without an

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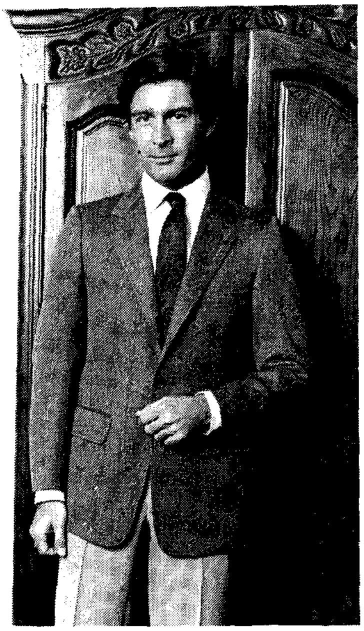

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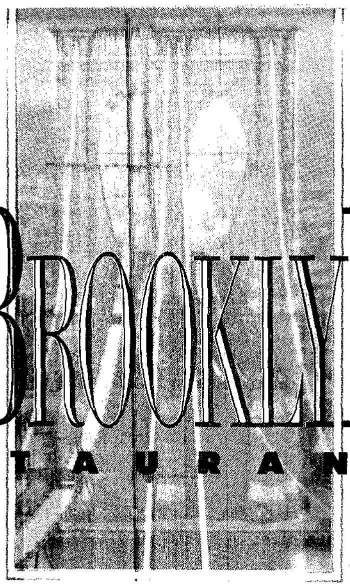
overall sense of firm, purposeful musical direction. Millo also seems to have only a vague idea of what to do on stage—small wonder, since her hastily arranged Met appearances probably mean that she is always out there fending for herself.

Everyone expects too much from Aprile Millo. Her eager fans desperately want her to be the new, long-awaited great Verdi soprano, and they apparently believe that wishing will make it so. The Met takes a more pragmatic position: There are roles that need doing, and here is a singer who can, for now, competently fill some important empty slots. And then there is Millo, perilously caught in the middle, a promising young soprano with a lot of vocal problems, much to learn, and sorely in need of guidance. Good luck to her.

I HAD ALWAYS THOUGHT THAT **Jorge Bolet** was strictly for the piano groupies—a fabulous technician and, it was said, the living embodiment of Romantic keyboard style, whatever that may be. Bolet recently gave a recital in Carnegie Hall that left me both better instructed and properly humbled. The program consisted of ballades by Grieg, Brahms, Liszt, and Chopin—stupendously played, of course, with prodigious virtuosity and digital control. Even more amazingly, at times the pianist's technique seemed to vanish entirely, so completely was it made to serve the music at hand. That, I suppose, is the ultimate goal of all musicians, but how often does it actually happen on the concert stage? Not one note of the four Chopin ballades was idly considered or treated as mere lacy decoration in these eloquently exploratory performances. Brahms's four troubled ballades are fascinating experimental scores by a young genius, and that is precisely how Bolet played them, transforming passages that might look eccentric on the page into sheer poetry.

Liszt has long been a Bolet specialty and, after several false starts, he has at last begun to record the composer's music in quantity for the London label. Perhaps it was worth waiting for, considering the present level of Bolet's artistry. The pianist's earlier Liszt discs, mainly on RCA, were exceptional, but I have a feeling the London series will become a phonographic classic. There are six volumes so far, and I would recommend starting out with the first two books of the *Annêes de Pèlerinage* (London 410 160/1), Liszt's extraordinary musical diary describing the sights and sounds of Italy and Switzerland. With his deep-centered tone, brilliant articulation, lyrical warmth, courtly grace, and unerring sense of scale and proportion, Bolet colors each scene as the music suggests, in vivid oils or soft pastels. On to Book Three of the *Annêes,* please, and as soon as possible. ▬



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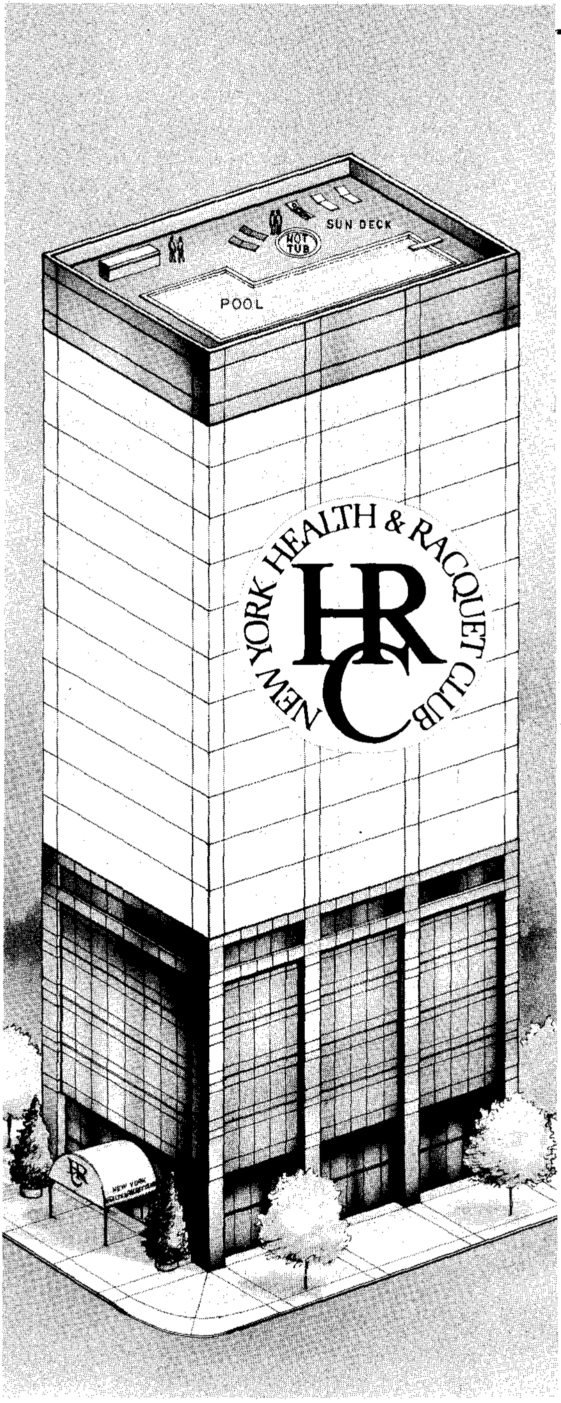
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# FANCY FOOTWORK

"... At first, the dancers perform an obbligato behind the story of *Big Deal,* but soon they dance the action into the ground..."

MARIO MONICELLI'S *Big Deal on Madonna Street* (1958) was a small film with a great deal of charm; Bob Fosse's **Big Deal,** based on it, is a fairly big musical with only incidental charm. Fosse—choreographer, director, cineast—has never made it as a writer; here, his idea of writing is an enormous piece of choreography with bits of story stuck into its interstices. Uneasily, *Big Deal* inhabits two worlds: a few loose pages from the movie transposed to New Deal Chicago, and lots of Fosse's plotless musical, *Dancin',* rearing up all over the place. Hardly has a piece of plot got under way before a second team of two dancing narrators and an ensemble of ten dancers—sometimes even an onstage band—take to the stage and obliterate the principals.

**BIG DEAL ON STATE STREET:** *Larry Marshall, Desiree Coleman, Mel Johnson Jr. in Fosse's show.*

It's a sneaky sort of takeover. At first, the dancers merely perform an obbligato behind, beside, around the story. But pretty soon they appropriate the stage and dance the action into the ground. I have nothing against dance, and Fosse is one of Broadway's major choreographers; but show dancing has its limitations as a genre, and any choreographer in that field further limits it by his personal idiom. And if, like Fosse, he has been around a long time, his style is less and less likely to take anyone's breath away, except perhaps the dancers'. So it is better to keep the dancing a part of the show than the show a part of the dancing. There are lovely moments in this choreography, but I soon had a sense of déjà vu, followed apace by a sense of *de trop.*

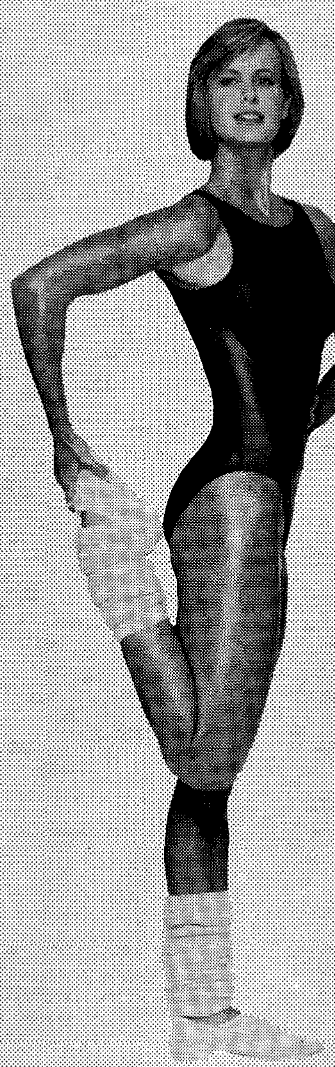
The story concerns a relatively small heist attempted by a band of totally petty crooks. To make this interesting, given Fosse's truncated book, there should at least be a terrific score. But two of the few things Fosse decidedly is not are a composer and a lyricist. So he has made a musical collage of old songs in new arrangements and offbeat contexts. Sometimes the result is merely arbitrary: The show begins and ends with its leading lady singing "Life Is Just a Bowl of Cherries." Yet she might as well be singing "Chicago," save that that is worked in later, or "Three O'Clock in the Morning," which for some reason does not show up. It is clever, a bit later, to have a chain gang singing and dancing to "Ain't We Got Fun," except that it is dragged in by the short chains. It is amusing to have the master safecracker perform "Me and My Shadow" with not one but two girl-shadows in an elegant bit of choreography, except that it, too, is utterly irrelevant and unintegrated. At other times, the song fits, as when a father sings and dances "Everybody Loves My Baby" to the infant he always carries with him, or when the secondary lovers fall for each other to the tune of "Ain't She Sweet." Still, the nagging doubt persists that a couple of fine new songs would have had some sort of advantage over the oldies. Perhaps that of being new.

There are further troubles with the old songs. Often they are dragged in for just a few bars to make a comic point, and always they come in the updated, cool orchestrations of Ralph Burns and arrangements of Gordon Lowry Harrell that do their best to minimize the melody and, in any case, sound much too much alike. Furthermore, the female singers—and even some of the male ones—are turned into screamers, producing a type of sound I find abhorrent, even though some audiences revel in it. All in all, it is like dining on not so much warmed-up as undefrosted leftovers.

On the plus side, *Big Deal* looks good. Peter Larkin has designed a skeletal set consisting of a platform that comes from the wings stage left to stage center, where it ends in a set of winding steps. But from all directions, including, of course, above, elements are added to this unit to create a variety of indoor and outdoor locations, the sparseness of the means greatly enhancing the all-round suggestiveness. And the great magician of illumination, Jules Fisher, makes his lights seem solid, three-dimensional pieces of architecture or, with a sudden change of coloring, different worlds. Add to this Patricia Zipprodt's costumes, as witty as they are raunchy, and you're in for a visual treat.

There is not a weak link in either the cast or the dance ensemble. As our hero, Cleavant Derricks is outstanding, combining in one person the attributes of a leading man and a top banana, and always endearingly unmannered. Opposite him, Loretta Devine pushes just a bit too hard. As the fellow with the baby, Alan Weeks displays copious winsomeness and skill; as the ingenue, Desiree Coleman is pert and perky, with high notes that could shatter your eyeglasses. (Better carry spares.) Among the excellent dancers, Bruce Anthony Davis is conspicuous, and a couple of young women are devilishly sexy. But the insistent Fosse personality is everywhere, trying to out-

Photograph by Martha Swope.



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"... *Principia Scriptoriae* has some throbbing scenes, but its themes are unfused ..."

smart everyone and everything. It certainly outsmarts itself.

THE PLAYWRIGHT RICHARD NELSON HAS a passion for foreign languages and cultures that those languages do not always reciprocate. It is surely odd that his new play, situated in an unnamed Latin American country, should have the Latin (but not American) title **Principia Scriptoriae,** which seems to mean—for him—"the principles of writing." But there is no such Latin word as *scriptoria;* writing is *scriptura* or *scriptum,* and though medieval Latin and English have *scriptorium,* a monastic writing room, the play has no such thing. Adding to the pretentiousness and errancy of this are the surtitles projected onto the scenes in which, for their having distributed leftist leaflets, a young American writer shares a prison cell with a young colleague of said unnamed country. These read: "1. Choose Your Setting Carefully," "2. Always Like Your Characters," and so on. Except in the last scene—called grandiloquently "Coda" and bearing the Poundian superscription "Make It New," which makes an ironic point—these titles manage mostly to confuse us.

The American, Bill Howell, has arrived only a week ago, and is hopelessly naïve about the Latin America of 1970. Since he has participated in peace marches and done some traveling about the world, and since he isn't meant to be an idiot, his total unpreparedness for local ways and his absurd belief in the power of the American consulate or his cell mate Ernesto's father to straighten everything out is less than credible. Ernesto, a youth educated in part at Cambridge and a mixture of sophistication and innocence, is a much more engaging character. The two do the best they can to keep up their morale as the going gets exponentially tougher. But we never find out how they got out, and why they change so in the next fifteen years.

For change they do. The second act centers on a literary-political conference in the same country in 1985. An Amnesty-like organization has sent out three eminent writers—Alberto Fava, from another Hispanic country; Hans Einhorn, a Teuton; and the *Norteamericano* Norton Quinn—to negotiate with Julio Montero, the writer who has become the new Communist government's minister of culture, for the release of a distinguished poet. Though he was the rightist regime's ambassador to Spain, this poet did nothing to deserve perpetual imprisonment, and is now old and in poor health. Bill has come along because he is doing a magazine article on Quinn; Ernesto, meanwhile, has become Montero's secretary. But whereas Bill has grown mature and enlightened, Ernesto has shrunk into a mere apparatchik. When? How? Why? These vital questions remain offstage and unanswered.

Nelson can write tingling, incisive dialogue; take, for example, Montero's retort to the request that he release that "good poet": "And if he were a bad poet, he would deserve prison? What is this—justice by literary criticism?" Or this remark of Bill's: "What's happening in the States may be a little bit literary, but it's basically journalistic." Or this reflection on *The Faerie Queene,* read in college: "I would like to read it once when there isn't a reason to read it." Moreover, Nelson constructs throbbing scenes full of subtle or bold interaction between characters, especially minor ones, that are fully realized. And it is good, in an era of apolitical theater in America, to find a playwright intelligently concerned with politics. But his play seems to be on three different subjects, unsuccessfully fused and full of damaging lacunae. And the Coda, which returns to 1970, smacks too much of David Hare's similar device in *Plenty.* Still, Lynne Meadow has directed tautly in John Lee Beatty's pungent sets, superbly lighted by Jennifer Tipton. Joe Urla (Ernesto) and Shawn Elliott (Montero) are marvelous; though miscast, Anthony Heald is at least a game Bill Howell. In lesser roles, George Morfogen and Ernesto Gonzalez are solid, Mike Nussbaum and Steven Gilborn weak. Richard Nelson still has only a half nelson on his provocative ideas, but he seems well on his way to wrestling them down.

**Wasted,** A FIRST PLAY BY FRED GAMEL, takes place in a base camp in Vietnam on April 6, 1968. A Marine unit, already rent by racial strife among its black, Hispanic, and diverse white members, is further riven by news of Dr. King's assassination back home. Hatred erupts, especially against a racist staff sergeant (whom we never get to see), and order has to be maintained by a white farm-boy sergeant and a black, urban corporal who have a labile understanding; there is also a crazed black lance corporal who is impossible to contain. The play is crudely constructed and stocked with types—a variant on the Grand Hotel play to be called, perhaps, a Grand Base Camp play; its nonviolent moments lag far behind its violent ones, though even these are hardly original. Still, there is a live spark under the clichés, and the acting is powerful—especially that of Matt Mulhern, Eriq LaSalle, and Walter Allen Bennett Jr.

# SALES & BARGAINS

BY LEONORE FLEISCHER

## WORK AND HOMEWORK

MANY POPULAR STATIONERY AND OFFICE supplies (some in limited quantities) are on sale at Kroll Stationers. The selection includes: Eldon Hot Files (hanging organizers), were $9.98–$32.98, now $7.44–$24.44; Star computer paper, was $28.05–$43.90, now $24.26–$38.55; Perfect Data maintenance kits (for computer care), were $39.95, now $29.95; Micro-Computer desk files, were $29.95 and $39.95, now $26.95 and $35.95; SS DD RH and DS DD RH 3M diskettes, were $25.30 and $36.60 for a box of ten, now $15.18 and $21.60; Acco two- or three-hole punches, were $16.95, now $12.50; Acco staplers, were $19.95, now $13.95; Parker Jotter pens, were $3.49, now $1.98; Sanford Roller Ball pens, were $1.29 each and $15.48 a dozen, now 98 cents and $9.80, respectively; Paper Mate Write Bros. medium- or fine-point pens, were $3.60 and $4.80 a dozen, respectively, now $1.80 and $2.40. Also, 3M Post-it items, now one third off; Eldon Emphasis 6000 desk accessories in chrome and brass, now 20 percent off. A.E., M.C., V., checks accepted; all sales final. *Kroll Stationers, Inc., 145 East 54th St. (750-5300); Mon.–Fri. 8:30 a.m.–5:45 p.m.; through 5/30.*

## LIVE-IN SCULPTURE

SILAS SEANDEL SCULPTS IN METAL AND stone, and his work, which has been featured in architecture and design magazines, includes table bases, fountains, and wall sculptures. Seandel is having a sale at his West Side studio on one-of-a-kind prototypes, commissioned items that were never picked up, and more. Some pieces include glass or metal tops, while others are bases alone. Selected glass tops are available at 35 percent off. A few examples: three-panel cast-bronze folding screen, was $12,000, now $4,500; natural-color stone-and-bronze rectangular coffee table with stone pedestal, was $2,750, now $900; three "Picasso" coffee tables with antique-bronze-finished base and 34-, 36-, or 40-in.-diameter glass top, were $2,800 each, now $1,850; sculptured-steel dark-bronze-finished coffee table framed in glass, was $7,000, now $2,500; two-piece pewter-and-antique-bronze coffee table on casters, was $3,300, now $1,500; set of four stone-and-bronze dining-table legs,

**DO NOT PHONE:** *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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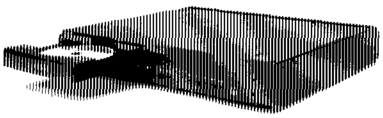

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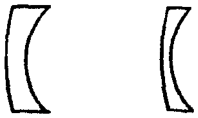

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## LOOKING GOOD

THIS COSMETOLOGIST IS OFFERING SOME spring specials for men and women. For example: facial (special treatments for oily, dehydrated, aging, or teenage skin), including deep-pore cleansing, massage, two masks, and, for women, eyebrow shaping and makeup application, was $35 for men and $37 for women, now two for $35 and $37, respectively (may be used by one or two people); pedicure and manicure, was $17 for a pedicure and $7 for a manicure, now $17 for both; one-hour body massage, was $35, now $25. Also, 20 percent off on all Agnes Timar skin-care and makeup products. By appointment only. M.C., V., checks accepted. *Agnes Timar Cosmetology, Ltd., Skin Care and Facial Institute, 853 Seventh Ave., near 55th St. (246-3321), Tues. and Thurs. 11 a.m.-8 p.m. and other hours by appointment; 115-10 Queens Blvd., Forest Hills (718-793-2569), Mon. and Wed. 11 a.m.-8 p.m. and Tues. and Thurs.-Sat. 9 a.m.-5 p.m.; through 6/1.*

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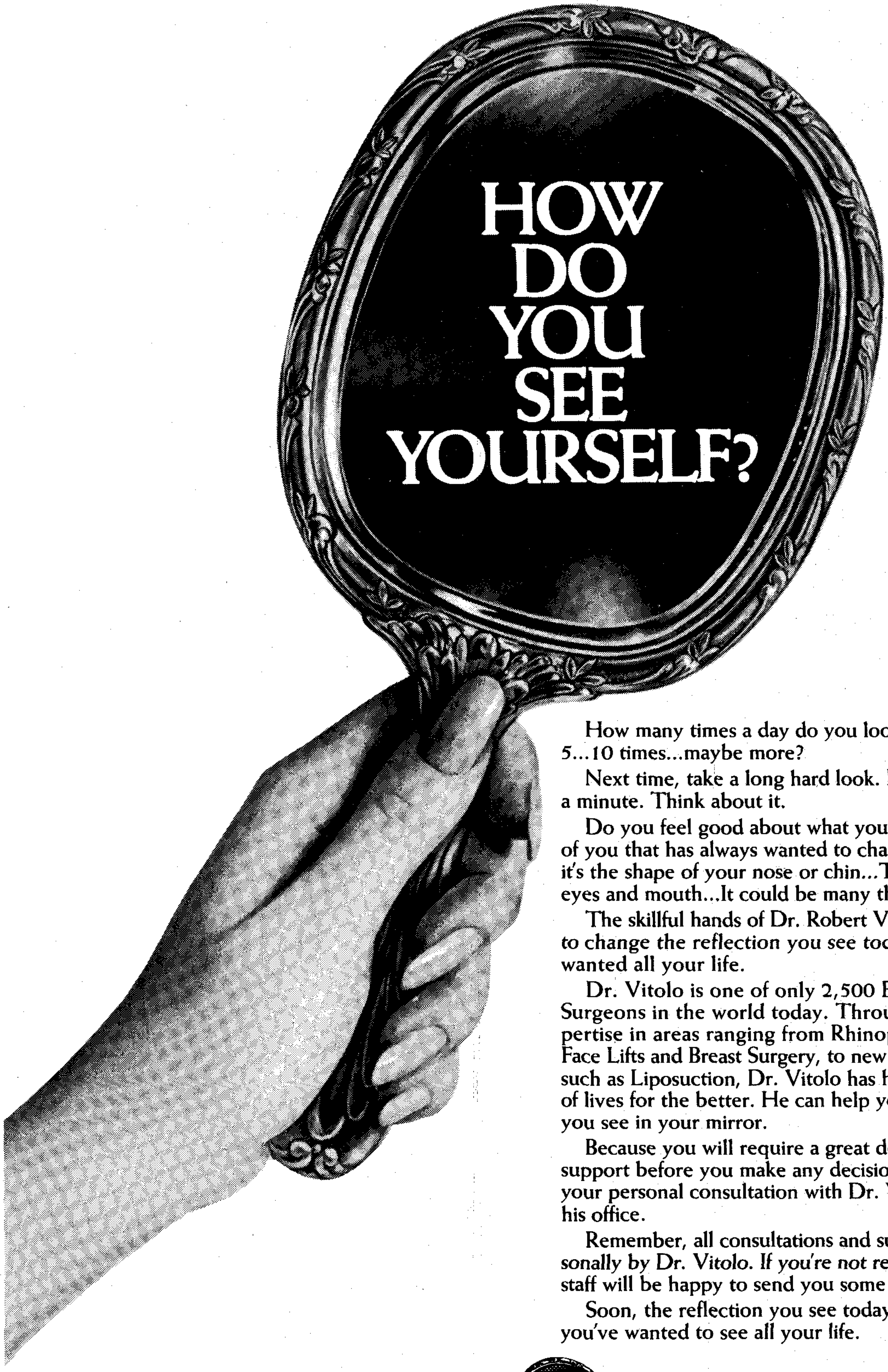

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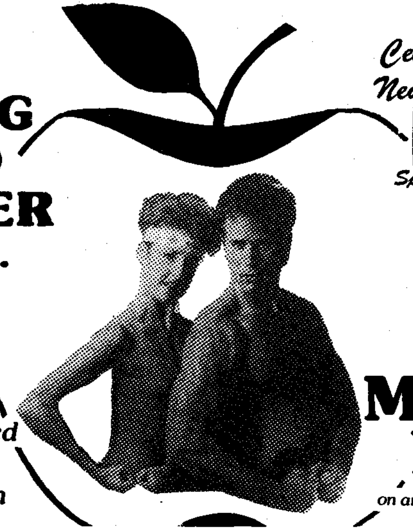

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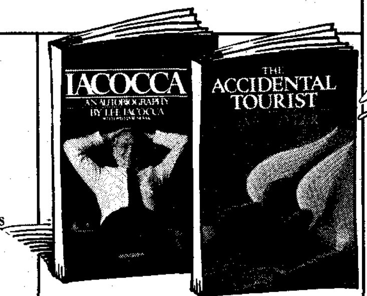

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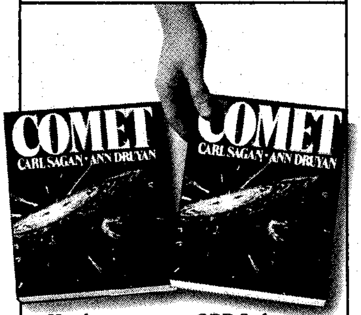

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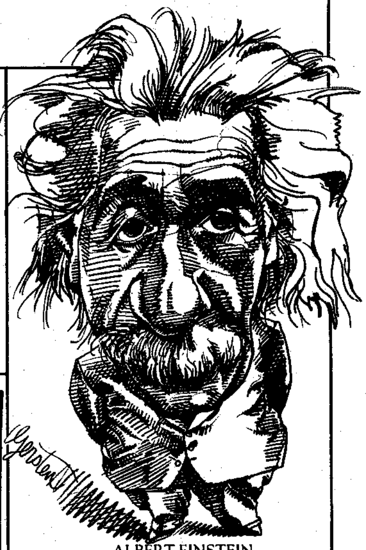

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## A Complete Entertainment Guide for Seven Days Beginning

# APRIL 16

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# MOVIES

## THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

## MANHATTAN

### *Below 14th Street*

**1. FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Apr. 16–29: Television by Godard. Apr. 16–20 (& Apr. 29): *Soft and Hard; Scénario du Film Passion.* Apr. 21–24: *Six Fois Deux:* Apr. 21 & 23: Parts 1–3; Apr. 22 & 24: Parts 4–6. #2—Thru May 15: Kurosawa: The Works. Apr. 16–17: *The Idiot* (1951). Apr. 18–22: *The Seven Samurai.*

**2. THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Apr. 16: *Who'll Stop the Rain?; Heart Beat.* Apr. 17: *La Femme Infidèle; Le Beau Serge.* Apr. 18–19: *Amarcord; The Clowns.* Apr. 20: *The Magic Flute; Fidelio.* Apr. 21: *Hi, Mom!; Greetings.* Apr. 22: *Bonnie and Clyde; The Late Show.*

**4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*Broken Rainbow.* #2—*28 Up.*

**5. WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—*Doña Herlinda and Her Son.*

**6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *Brazil.*

**8. THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 16: *I Wake Up Screaming; Boomerang.* Apr. 17: *Stage Door; A Bill of Divorcement.* Apr. 18–19: *Casablanca; The Maltese Falcon* (1941). Apr. 20: *Downhill Racer; An Almost Perfect Affair.* Apr. 21: *Ninotchka; That Uncertain Feeling.* Apr. 22: *The Lodger; Hangover Square.*

**9. CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 16–17: *Forbidden Games; Spirit of the Beehive.* Apr. 18–19: *Annie Hall; Manhattan.* Apr. 20: *Summer of '42; Breaking Away.* Apr. 21–22: *The Pawnbroker; Dog Day Afternoon.*

**10. RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

**11. QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Official Story.* #2—*The Trip to Bountiful.* #3—*F/X.* #4—*Turtle Diary.*

### *14th–41st Streets*

**20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Down and Out in Beverly Hills.* #2—*Band of the Hand; Care Bears Movie II: A New Generation.* #3—*Salvador; Sleeping Beauty.*

**21. GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Off Beat.*

**22. BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. *Violets Are Blue.*

**23. MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

**24. 34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. Thru Apr. 17: *Just Between Friends.* Opening Apr. 18: *Water.*

**25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—Thru Apr. 17: *Gung Ho.* Opening Apr. 18: *Legend.* #2—*The Money Pit.* #3—*Critters.*

### *42nd–60th Streets*

**30. RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Apr. 17: *Salvador.* Opening Apr. 18: *Water.* #2—*Off Beat.*

**31. LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. Thru Apr. 17: *The Money Pit.* Opening Apr. 18: *Legend.*

**32. LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Apr. 17: *April Fool's Day.* Opening Apr. 18: *Wise Guys.* #2—*Critters.*

**33. CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Out of Africa.* #4—*F/X.* #5—*Lucas.* #6—*The Jewel of the Nile.*

**34. EMBASSY 1—B'way nr. 46th St.** 757-2408. *Sleeping Beauty.*

**35. MOVIELAND—B'way nr. 47th St.** 757-8320. *Police Academy 3: Back in Training.*

**36. EMBASSY 2—B'way nr. 47th St.** 730-7262. *Gung Ho.* **EMBASSY 3**—*Down and Out in Beverly Hills.* **EMBASSY 4**—*Pretty in Pink.*

**37. RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—*Band of the Hand.* #2—Thru Apr. 17: *The Toxic Avenger.* Opening Apr. 18: *Murphy's Law.*

**39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *Down and Out in Beverly Hills.* Theater closed to the public Apr. 15 & 21–23.

**40. UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Apr. 17: *P.O.W.: The Escape.* Opening Apr. 18: *Water.* #2—*Basic Training.*

**41. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. Thru Apr. 17: *Care Bears Movie II: A New Generation.* Apr. 18–26: Festival of Films From Spain. Apr. 18: *Bicycles Are for Summer.* Apr. 19: *Stilts.* Apr. 20: *The Court of the Pharaoh.* Apr. 21: *Epilogue.* Apr. 22: *The Death of Mikel.*

**43. ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. Thru Apr. 17: *Just Between Friends.* Opening Apr. 18: *Absolute Beginners.*

**44. EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *9½ Weeks.*

**46. SUTTON—57th St. E. of Third Ave.** 759-1411. Thru Apr. 17: *The Color Purple.* Opening Apr. 18: *Desert Bloom.*

**47. FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. *The Quiet Earth.*

**48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave.** 581-7360. *F/X.*

**49. NEW CARNEGIE—57th St. E. of B'way.** 582-4582. *Violets Are Blue.*

**50. GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Apr. 17: *Lucas.* Opening Apr. 18: *Murphy's Law.*

**51. PLAZA—58th St. E. of Madison Ave.** 355-3320. *Ran.*

**52. PARIS—58th St. W. of Fifth Ave.** 688-2013. *A Room With a View.*

**53. D. W. GRIFFITH—59th St. at Second Ave.** 759-4630. *Off Beat.*

**54. MANHATTAN—59th St. bet. Second and Third Aves.** 935-6420. #1—*Down and Out in Beverly Hills.* #2—*Critters.*

**55. BARONET—Third Ave. at 59th St.** 355-1663. *Just Between Friends.* **CORONET**—*Violets Are Blue.*

**56. CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. *The Trip to Bountiful.*

**57. CINEMA I—Third Ave. at 60th St.** 753-6022. *Trouble in Mind.* **CINEMA II**—753-0774. *Desert Hearts.*

### *61st Street and Above, East Side*

**60. UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Apr. 17: *F/X.* Opening Apr. 18: *Water.* #2—832-2720. *Band of the Hand.*

**61. BEEKMAN—Second Ave. nr. 65th St.** 737-2622. *Hannah and Her Sisters.*

**62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—*The Money Pit.* #2—Thru Apr. 17: *Out of Africa.* Opening Apr. 18: *Legend.*

**63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St.** 734-0302. *Smooth Talk.*

**64. LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. *Ginger & Fred.*

**65. UA EAST—First Ave. at 85th St.** 249-5100. Thru Apr. 17: *Basic Training.* Opening Apr. 18: *Water.*

**66. 86TH STREET EAST—86th St. E. of Third Ave.** 249-1144. *Off Beat.*

**67. LOEWS ORPHEUM—86th St. at Third Ave.** 289-4607. #1—*Critters.* #2—Thru Apr. 17: *April Fool's Day.* Opening Apr. 18: *Wise Guys.*

**68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave.** 289-8900. #1—Thru Apr. 17: *Police Academy 3: Back in Training.* Opening Apr. 18: *Murphy's Law.* #2—*Band of the Hand.*

### *61st Street and Above, West Side*

**80. LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. Thru Apr. 17: *9½ Weeks.* Opening Apr. 18: *Desert Bloom.*

**81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*The Trip to Bountiful.* #2—*Turtle Diary.* #3—*The Official Story.*

**82. CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Quilombo.* #2—*Shoah:* Wed.–Sat.: Part I; Sun.: Parts I & II; Mon.–Tue.: Part II.

**83. REGENCY—B'way nr. 67th St.** 724-3700. Thru May 24: Hollywood Dance Directors. Apr. 16–17: *Carnival in Costa Rica; On Your Toes; Bully for Bugs.* Apr. 18–19: *It's Always Fair Weather; Kiss Me Kate.* Apr. 20–21: *Folies-Bergère; Gold Diggers of 1935; French Rarebit.* Apr. 22: *Three Little Girls in Blue; Coney Island.*

**84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St.** 724-6745. #1—*My Beautiful Laundrette.* #2—*Parting Glances.*

**85. LOEWS 84TH STREET SIX—B'way at 84th St.** 877-3600. #1—*Hannah and Her Sisters.* #2—*On Valentine's Day.* #3—*Critters.* #4—Thru Apr. 17: *The Money Pit.* Opening Apr. 18: *Legend.* #5—*Ginger & Fred.* #6—*Police Academy 3: Back in Training.*

**86. THALIA—95th St. W. of B'way.** 222-3370. Apr. 16: *The Bed-Sitting Room; The Knack . . . and How to Get It.* Apr. 17: *The Birth of a Nation.* Apr. 18: *Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb; The Mouse That Roared.* Apr. 19: *King of Hearts; That Man From Rio.* Apr. 20: *A Sunday in the Country; Let Joy Reign Supreme.* Apr. 21: *Othello* (1965); *The Beggar's Opera.* Apr. 22: *The Miracle Woman; Ladies of Leisure.*

**87. METRO CINEMA—B'way nr. 99th St.** 222-1200. *The 19th International Tournée of Animation.*

**88. OLYMPIA QUAD—B'way at 107th St.** 865-8128. #1—*Critters.* #2—*Off Beat.* #3—Thru Apr. 17: *Down and Out in Beverly Hills; Sleeping Beauty.* Opening Apr. 18: *Murphy's Law.* #4—Thru Apr. 17: *F/X; Care Bears Movie II: A New Generation.* Opening Apr. 18: *Water.*

**89. RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *The Toxic Avenger; P.O.W.: The Escape.* Beg. Apr. 18: *Murphy's Law.*

## MUSEUMS, SOCIETIES, ETC.

**AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West.** 873-4225; Naturemax: 496-0900. Adm. $6; members $3: Apr. 17 at 7:30: *Jews of Yemen: A Vanishing Culture* by Johanna Spector; Spector present. Free with museum adm.: Apr. 17 at 7:30: Duke Ellington on Film. **Naturemax Theater:** adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

**AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria.** 718-784-4742. Adm. $4; video only, $2. Video in the Gallery: Apr. 18–19, 6:30–7:30: California Video: *Prisoners* (1985) by Jonathan Borofsky and Gary Glassman. Philosophy and Film: Apr. 18 at 7:30: *Letter From an Unknown Woman* (1948) by Max Ophuls, and *Vertigo* (1958) by Alfred Hitchcock; Apr. 19 at 7:30: *The White Gorilla* (1945) by Harry Fraser, and *Visual Essays: The Origins of Film* (1972–83) by Al Razutis.

**ASIA SOCIETY—Park Ave. at 70th St.** 517-2742. Adm. $5; students and senior citizens $4. Long Bow Trilogy: Apr. 18 at 8: *Tasting a Hundred Herbs: Gods, Ancestors and Religion in a Chinese Village* (1986) by Carma Hinton and Richard Gordon; filmmakers present.

**CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St.** 787-2755. Donation $2.50; senior citizens $1; free popcorn. Apr. 16 at 7:30: *Bullitt* (1968) by Peter Yates.

**COLLECTIVE FOR LIVING CINEMA—52 White St.** 925-2111. Contribution $4; members free; reservations advised. Apr. 18 at 8 & 10:30: Special benefit: *The Ballad of Sexual Dependency* (slides, 1972–85) by Nan Goldin. Apr. 20 at 8: Special benefit: Films by Robert Frank.

**COLUMBIA UNIVERSITY—Casa Italiana, 1161 Amsterdam Ave., at 117th St.** 280-2306. Contribution $5; students and members $3. Apr. 18 at 7: *Miracle in Milan* (Italy, 1950) by Vittorio De Sica.

**ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave.** 691-9510. Free. Eastern European Film Series; guest speakers. Apr. 17 at 8: *The Last Stop* (Poland, 1948) by Wanda Jakubowska.

**FILMS CHARAS—350 E. 10th St., bet. Aves. B and C.** 982-0627. Adm. $2; members $1. Apr. 22 at 8: *Gospel According to Al Green* (1984) by Robert Mugge, and *In Memoriam: Bob Marley* (1980).

**FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave.** 355-6100. Ciné-Club: adm. $2.50; students and senior citizens $2; members free. Apr. 16 at 1, 3:15, 6 & 8:30: *Le dernier combat* (France, 1983) by Luc Besson.

**GOETHE HOUSE—1014 Fifth Ave., at 82nd St.** 744-8310. Free tickets one hour before screenings. Thru Apr. 26: Films by Egon Monk. Apr. 17 at 6:30: *Friday in Wilhelmsburg* (West Germany, 1964). Apr. 19 at 2: *The Oppermanns,* Part I (West Germany, 1983); Monk present. Apr. 22 at 6:30: *A Day—Report From a German Concentration Camp 1939* (West Germany, 1965). **At N.Y.U. Tisch Bldg., 721 Broadway, 9th floor,**

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**Room 6:** free: Apr. 16 at 8: *The Oppermanns,* Part I (West Germany, 1983); Monk present; Apr. 17 at 8: *The Oppermanns,* Part II.

**INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St.** 860-1777. Free with museum adm. Tue. 12 noon–8, Wed.–Fri. 12 noon–5, Sat.–Sun. 11 a.m.–6, hourly on the hour: Video-Feature. Thru May 4: *Hard Metals Disease* (1984) by Jon Alpert.

**JAPAN SOCIETY—333 E. 47th St.** 752-3015. Adm. $15; members $12. Critic's Choice: Apr. 16 at 6:15: *Night and Fog in Japan* by Nagisa Oshima; introduced by *Village Voice* critic J. Hoberman. Films by Masahiro Shinoda: Apr. 18 at 7:30: *Gonza the Spearman* (Japan, 1986); Shinoda present, with star Hiromi Go.

**THE KITCHEN—512 W. 19th St.** 255-5793. Free. Video Viewing Room, Thru Apr. 26, Tue.–Sat. 1–6: 1–3:15: This Is Belgium; 3:15–4:45: *ALL LIGHTS OFF SHORT REPORTS television diaries 1969–86 illumination whisper thud slam crash bang movements* and other tapes by Michel Auder; 4:45–6: Music video. Adm. $6; members $4; includes adm. to music pantomime *The Cure:* Three Video Premieres: Apr. 18–20 at 12 midnight: *Funhouse* by Eric Bogosian and Lewis MacAdams; Apr. 19 at 8:30: *Adelic Penguins* by Kit Fitzgerald and Paul Garrin; Apr. 20 at 8:30: *ALL LIGHTS OFF . . .* (see above) by Michel Auder.

**LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St.** 505-2476. Free. Films for Children. Apr. 20 at 1: *Rumpelstilzchen* (1955) by Herbert P. Fredersdorf.

**MUSEUM OF BROADCASTING—1 E. 53rd St.** 752-7684. Free with museum adm. Tue. 12 noon–8, Wed.–Sat. 12 noon–5. Thru May 2: James Dean: The Television Work.

**MUSEUM OF MODERN ART—11 W. 53rd St.** 708-9490. Free with museum adm. **Video Gallery:** Thru Apr. 22: Made in Scotland: Eight new videos by Scottish artists. Thru Apr. 19: **New Directors/New Films:** See separate listing. **Titus Theater 2:** Apr. 20–29: Dystopia: Films From the Archives. Apr. 20 at 2:30: *Ice* (U.S.A., 1970) by Robert Kramer; 5:30: *Stereo* (Canada, 1969) by David Cronenberg, and *La Jetée* (France, 1963) by Chris Marker. Apr. 21 at 2:30: *The Falls* (Great Britain, 1980) by Peter Greenaway; 6:30: (See Apr. 20 at 2:30). Apr. 22 at 3: *Things to Come* (Great Britain, 1936) by William Cameron Menzies; 6:30: (See Apr. 21 at 2:30).

**NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y.** 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Apr. 16 at 8: *Wings* (1927) by William A. Wellman, with Clara Bow and Gary Cooper; live piano accompaniment. Apr. 17–18 at 8, Apr. 19 at 7:30 & 10:30, Apr. 20 at 4 & 7:15, Apr. 21–25 at 8 (thru Apr. 28): *Ran* (Japan, 1985) by Akira Kurosawa.

**NEW DIRECTORS/NEW FILMS—Roy and Niuta Titus Theaters 1 and 2, Museum of Modern Art, 11 W. 53rd St.** Thru Apr. 19, presented by MoMA (708-9490) and the Film Society of Lincoln Center (877-1800 ext. 489). Tickets (at the museum box office) $4.50; museum and Film Society members $4. Apr. 16 at 6: *What Happened to Kerouac?* (U.S.A., 1985) by Richard Lerner and Lewis MacAdams, and *Marcia Resnick's Bad Boys* (Canada, 1985) by Ron Mann; 8:30: *Desert Bloom* (U.S.A., 1986) by Eugene Corr. Apr. 17 at 6: *In the Belly of the Whale* (West Germany, 1985) by Doris Dörrie, and *On the Future of Aviation* (U.S.A., 1985) by Peter Baumann; 8:30: (See Apr. 16 at 6). Apr. 18 at 6: *The Global Assembly Line* (U.S.A., 1984) by Lorraine Gray, and *Witness to Apartheid* (U.S.A., 1986) by Sharon I. Sopher; at 9: *A Summer at Grandpa's* (Taiwan, 1984) by Hou Hsiao-hsien. Apr. 19 at 3:30: (See Apr. 18 at 9); at 6: (See Apr. 17 at 6); 8:30: (See Apr. 18 at 6).

**NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St.** 621-0618. Free. Apr. 17 at 12 noon: Survivors of the Holocaust: *Let's Rejoice* (1971) by N. Majdak and D. Albahari, and *A Generation Apart* (1983) by Jack and Danny Fisher. Apr. 22 at 12 noon: Spies: *Notorious* (1946) by Alfred Hitchcock; 2:30: The Social Amenities: *I'm a Fool* (1977) by Noel Black, *A Shocking Accident* (1983) by James Scott, and *Couples and Robbers* (1981) by Claire Peploe.

**PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y.** 516-283-2118. Adm. $3; members $2. Faded Glory: Apr. 18 at 8: *The Sorrow and the Pity* (France, 1972) by Marcel Ophuls; Apr. 19 at 8: *Das Boot* (West Germany, 1980) by Wolfgang Petersen.

**PUBLIC THEATER—425 Lafayette St.** 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Apr. 17: Tue.–Sun. at 6:30, 8:20 & 10:10, Fri.–Sun. at 4:30: *Dreamchild* (Great Britain, 1984) by Gavin Millar, with Coral Browne and Ian Holm. Apr. 18–27: Global Village 12th Annual Documentary Festival. Apr. 18 at 7: *You Can Fight City Hall* by Vivian A. Schaefer, and *Fighting Ministers* by Bill Jersey and Richard Wormser; 9:30: *My Mother Married Wilbur Stump* by Skip Sweeney, *Writing in Water* by Stephen R. Roszell, and *Eugene's Valet* by Jane Chapline. Apr. 19 at 4:30: *Flying Morning Glory (on fire)* by Skip Blumberg, *Nothing but the Righteous Shall Sing Blues* by Jeff Kahn and Bob Richman, and *Mountain Music of Peru* by John Cohen; at 7: *John Hoagland: Frontline Photographer* by David Helvarg, and *In the Name of the People* by Alex Drehsler and Frank Christopher; 9:30: *Gaza Ghetto: Portrait of a Palestinian Family* by PeA Holmquist, Joan Mandell, and Pierre Bjorklund. Apr. 20 at 4:30: *Visible Target* by Cris Anderson and John de Graaf, and *The Divided Trail* by Jerry Aronson; at 7: *SoHo-SoAp* by Shigeko Kubota, *Made in China* by Lisa Hsia, and *All Under Heaven: Life in a Chinese Village* by Carma Hinton and Richard Gordon; 9:30: *Kid Gloves* by Bill Dominguez and Richard Margoles, and *Deadhead* by David Schwartz. Apr. 22 at 7: *Hungry for Profit* by Robert Richter; 9:30: *Stubborn Hope* by Peggy Stern, and *Native Sons: Palestinians in Exile* by Tom Hayes. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

**SLEEPY HOLLOW RESTORATIONS—Philipsburg Manor, Route 9, North Tarrytown.** 914-631-8200. Adm. $4. Films of the Future. Apr. 20 at 4: *The Day the Earth Stood Still* (1951) by Robert Wise.

**SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I.** 718-448-2500. Adm. $2.50. The Cartoon That Moved: Animation. Apr. 19 at 8: Nine Felix the Cat cartoons, a documentary on Otto Messmer, Felix's creator, and Chapter 13 of *Flash Gordon's Trip to Mars.*

**STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I.** 718-727-1135. Adm. $1; members free. D. W. Griffith, American Film Master, 1908–20. Apr. 20 at 1:30: Suspense: *The Country Doctor* (1909), *Rose o' Salem-Town* (1910), *The Lonedale Operator* (1911), *The Girl and Her Trust* (1912), and *A Beast at Bay* (1912); Tom Gunning, guest speaker.

**WHITNEY MUSEUM—Madison Ave. at 75th St.** 570-0537. Free with museum adm. Apr. 18–May 18: Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6: *Kirribilli Wharf* (1976), an eight-channel sound installation by Bill Fontana.

## BRONX

**100. ALLERTON—Allerton Ave. nr. Cruger Ave.** 547-2444. #1—*Band of the Hand.* #2—*Critters.* #3—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.*

**102. CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Band of the Hand.*

**103. CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Band of the Hand.* #2—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Wise Guys.*

**104. DALE—W. 231st St. at B'way.** 884-5300. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*The Color Purple.*

**106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*Off Beat.* #2—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.* #3—*Band of the Hand.* #4—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Water.*

**108. LOEWS AMERICAN—East Ave. at Metropolitan Ave.** 828-3322. #1—*Police Academy 3.* #2—*Critters.*

**110. PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*April Fool's Day; Care Bears Movie II.* #2—*Band of the Hand.* #3—*P.O.W.: The Escape; Sleeping Beauty.* #4—*Gung Ho.*

**111. RIVERDALE—Riverdale Ave. at 259th St.** 884-9514. #1—Thru Apr. 17: *Critters.* #2—Thru Apr. 17: *Police Academy 3.*

**114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Basic Training; Sleeping Beauty.* #2—*F/X; Care Bears Movie II.* #3—*Pretty in Pink; GoBots: Battle of the Rock Lords.* #4—*Off Beat.* #5—*April Fool's Day.* #6—*The Color Purple.* #7—*Down and Out in Beverly Hills.* #8—*The Money Pit.* #9—*Critters.* #10—*Police Academy 3.* #11—*Gung Ho.* #12—*P.O.W.: The Escape.*

## BROOKLYN

### AREA CODE 718

**200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—*Band of the Hand.* #2—*Off Beat.* #3—*Hannah and Her Sisters.* #4—Thru Apr. 17: *Down and Out in Beverly Hills; Just Between Friends.* Beg. Apr. 18: *Water.* #5—*The Trip to Bountiful.* #6—Thru Apr. 17: *P.O.W.: The Escape; Sleeping Beauty.* Beg. Apr. 18: *Murphy's Law.* #7—*Pretty in Pink; Care Bears Movie II.*

**201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*Critters.* #2—*Police Academy 3.* #3—*The Money Pit.* #4—Thru Apr. 17: *April Fool's Day; GoBots: Battle of the Rock Lords.* Beg. Apr. 18: *Wise Guys.* #5—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Legend.*

**202. BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—*F/X.* #2—*Hannah and Her Sisters.*

**203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—*Gung Ho.* #2—*The Money Pit.* #3—*Critters.*

**204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Police Academy 3.* #2—*Band of the Hand.* #3—*Out of Africa.* #4—Thru Apr. 17: *The Color Purple; Care Bears Movie II.* Beg. Apr. 18: *Water.*

**205. BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. #1—*Basic Training.* #2—*Salvador; Sleeping Beauty.* #3—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Murphy's Law.* #4—*Off Beat.*

**206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*Critters.* #2—*Band of the Hand.* #3—*Off Beat.* #4—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #5—Thru Apr. 17: *Hannah and Her Sisters; P.O.W.: The Escape.* Beg. Apr. 18: *Wise Guys.* #6—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.*

**207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St.** 596-7070. #1—*Hannah and Her Sisters.* #2—*Off Beat.*

**208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—*Band of the Hand.* #2—Thru Apr. 17: *P.O.W.: The Escape; Care Bears Movie II.* #3—*Police Academy 3.*

**209. COBBLE HILL—TWIN—Court St. at Butler St.** 596-9113. #1—Thru Apr. 17: *Down and Out in Beverly Hills.* #2—Thru Apr. 17: *The Color Purple.*

**213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*Critters.* #2—*Hannah and Her Sisters.*

**214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Wise Guys.* #2—*Off Beat.* #3—*Band of the Hand.* #4—*The Color Purple.*

**215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. #1—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Murphy's Law.* #2—*Eyes of Fire.*

**216. MIDWOOD—AVENUE U—Ave. U at E. 16th St.** 336-1234. #1—Thru Apr. 17: *Just Between Friends.* #2—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18 (tent.): *The Color Purple.*

**217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*The Money Pit.* #2—Thru Apr. 17: *P.O.W.: The Escape; April Fool's Day.* Beg. Apr. 18: *Murphy's Law.* #3—Thru Apr. 17: *Salvador; Sleeping Beauty.* Beg. Apr. 18: *Water.* #4—*Police Academy 3.* #5—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.*

**218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Legend.* #2—*Hannah and Her Sisters.*

**219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave.** 821-5993. #1—*Critters.* #2—*Band of the Hand.* #3—*Police Academy 3.* #4—Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Murphy's Law.* #5—*Off Beat.*

## QUEENS

### AREA CODE 718

**300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—*Off Beat.* #2—*Critters; Sleeping Beauty.* #3—*Band of the Hand.* #4—*Police Academy 3.* #5—Thru Apr. 17: *Salvador; Care Bears Movie II.* Beg. Apr. 18: *Murphy's Law.* #6—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Water.*

**301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*Police Academy 3.* #2—*Gung Ho.*

**302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Off Beat.* #2—*Hannah and Her Sisters.* #3—*Band of the Hand.* #4—*P.O.W.: The Escape.*

**303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-7722. Thru Apr. 17: *Out of Africa.*

**304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy.** 423-7200. #1—*The Money Pit.* #2—*Out of Africa.* #3—*Hannah and Her Sisters.* #4—*Off Beat.* #5—*Down and Out in Beverly Hills; Sleeping Beauty.* #6—*Lucas.* #7—Thru Apr. 17: *Just Between Friends.* Beg. Apr. 18: *Legend.*

**305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—*The Money Pit.* #2—*Critters.*

**306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—*F/X; Care Bears Movie II.* #2—*Out of Africa; Sleeping Beauty.* #3—*Critters.* #4—*Gung Ho.*

**307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—*Band of the Hand.* #2—*Critters.* #3—Thru Apr. 17: *P.O.W.: The Escape; The Color Purple.* Beg. Apr. 18: *Water.*

**308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—*Off Beat.* #2—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Wise Guys.* #3—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Legend.*

**309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—*Basic Training.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Murphy's Law.* #3—*Salvador; Sleeping Beauty.* #4—Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Water.*

**310. FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

**311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. #1—*Out of Africa.* #2—*The Color Purple.*

**312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave.** 544-1020. #1—*Off Beat.* #2—*Lucas.* #3—*Hannah and Her Sisters.*

**313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—*Down and Out in Beverly Hills; Sleeping Beauty.* #2—*Just Between Friends.*

**314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. *Gung Ho.*

**315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—*Police Academy 3.* #2—*Band of the Hand.* #3—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Water.* #4—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.*

**316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St.** 357-9100. #1—*Off Beat.* #2—*April Fool's Day; Care Bears Movie II.* #3—*Basic Training.* #4—*The Money Pit.* #5—*Hannah and Her Sisters; P.O.W.: The Escape.*

**317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—*Critters.* #2—*Band of the Hand.*

**318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—Thru Apr. 17: *April Fool's Day.* Beg. Apr. 18 (tent.): *Legend.* #2—Thru Apr. 17: *The Toxic Avenger; Care Bears Movie II.* Beg. Apr. 18: *Wise Guys.* #3—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.*

**319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 478-6777. #1—*Critters.* #2—*The Money Pit.*

**320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—*Band of the Hand.* #2—*Police Academy 3.* #3—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Murphy's Law.*

**321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr.** 268-3636. #1—*Down and Out in Beverly Hills.* #2—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18 (tent.): *The Color Purple.*

**322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—Screen closed. #2—Thru Apr. 17: *Band of the Hand.* Beg. Apr. 18: *Police Academy 3.*

**324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy.** 699-4700. #1—*April Fool's Day.* #2—*F/X.* #3—*Pretty in Pink.*

**326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—*Critters; Sleeping Beauty.* #2—*Hannah and Her Sisters.*

**327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—*Gung Ho.* #2—*April Fool's Day.*

**328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—*The Money Pit.* #2—*Critters.*

## STATEN ISLAND

### AREA CODE 718

**400. ELTINGVILLE—AMBOY—**356-3800. #1—Thru Apr. 17: *The Toxic Avenger.* #2—*Band of the Hand.*

**401. NEW DORP—HYLAN—**351-6601. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Murphy's Law.* #2—*Gung Ho.*

**402. NEW DORP—LANE—**351-2110. Thru Apr. 17: *April Fool's Day.* Beg. Apr. 18: *Wise Guys.*

**403. NEW DORP—RAE—**979-0444. #1—*Band of the Hand.* #2—*Police Academy 3.*

**404. NEW DORP—RKO FOX PLAZA—**987-6800. #1—*The Money Pit.* #2—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.*

**405. NEW SPRINGVILLE—ISLAND—**761-6666. #1—*Police Academy 3.* #2—*Off Beat.*

## LONG ISLAND

### AREA CODE 516

### *Nassau County*

**500. BALDWIN—GRAND AVENUE—**223-2323. #1—Thru Apr. 17: *April Fool's Day; Care Bears Movie II.* Beg. Apr. 18: *Murphy's Law.* #2—*Hannah and Her Sisters.*

**503. BELLMORE—MOVIES—**783-7200. Program unavailable.

**505. EAST MEADOW—FLICK—**794-8008. #1—Thru Apr. 17: *Down and Out in Beverly Hills; Sleeping Beauty.* Beg. Apr. 18: *Off Beat.* #2—*Just Between Friends.*

**506. EAST MEADOW—MEADOWBROOK—**731-2423. #1—*Off Beat.* #2—*Police Academy 3.* #3—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Murphy's Law.* #4—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Water.*

**507. FRANKLIN SQUARE—FRANLKIN—**775-3257. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #2—*Band of the Hand.* #3—*Off Beat.* #4—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Wise Guys.* #5—*Sleeping Beauty.*

**508. GARDEN CITY—RKO ROOSEVELT FIELD—**741-4007. #1—*Off Beat.* #2—*Police Academy 3.* #3—*Gung Ho.*

**510. GREAT NECK—SQUIRE—**466-2020. #1—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.* #2—*Gung Ho.* #3—*Band of the Hand.*

**511. HEWLETT—RKO—**791-6768. Apr. 16–22: *The Hitcher.*

**512. HICKSVILLE—HICKSVILLE—**931-0749. #1—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.* #2—Thru Apr. 17: *Band of the Hand.* Beg. Apr. 18: *Water.*

**513. HICKSVILLE—MID-PLAZA—**433-2400. #1—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Legend.* #2—*The Money Pit.* #3—*Just Between Friends.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—Thru Apr. 17: *April Fool's Day.* Beg. Apr. 18: *Wise Guys.*

**514. LAWRENCE—RKO—**371-0203. #1—*Critters.* #2—Thru Apr. 17: *April Fool's Day; Basic Training.* Beg. Apr. 18: *Wise Guys.* #3—*Gung Ho.*

**515. LEVITTOWN—LEVITTOWN—**731-0516. #1—Thru Apr. 17: *Murphy's Romance.* Beg. Apr. 18 (tent.): *Out of Africa.* #2—Thru Apr. 17: *The Jewel of the Nile.* Beg. Apr. 18 (tent.): *The Color Purple.*

**516. LEVITTOWN—LOEWS NASSAU—**731-5400. #1—*Critters.* #2—*Band of the Hand.* #3—*Pretty in Pink.* #4—*April Fool's Day.* #5—*The Money Pit.* #6—*Gung Ho.*

**517. LONG BEACH—PARK AVENUE—**432-0576. *Sleeping Beauty.*

**518. LYNBROOK—LYNBROOK—**593-1033. #1—*Off Beat.* #2—*Hannah and Her Sisters.* #3—*Band of the Hand.* #4—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Murphy's Law.*

**519. LYNBROOK—STUDIO ONE—**599-1444. *The Money Pit.*

**520. MALVERNE—TWIN—**599-6966. #1—Thru Apr. 17: *The Jewel of the Nile.* Beg. Apr. 18 (tent.): *Out of Africa.* #2—Thru Apr. 17: *Twice in a Lifetime.* Beg. Apr. 18 (tent.): *The Color Purple.*

**521. MANHASSET—MANHASSET—**627-7887. #1—*Down and Out in Beverly Hills.* #2—*Off Beat.* #3—Thru Apr. 17: *Salvador.* Beg. Apr. 18: *Water.*

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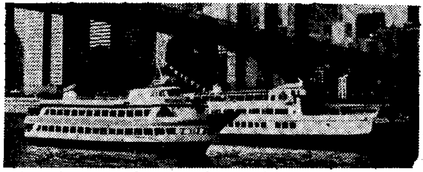

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**523. MASSAPEQUA—PEQUA**—799-6464. *Hannah and Her Sisters.*

**524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—Thru Apr. 17: *P.O.W.: The Escape; Sleeping Beauty.* Beg. Apr. 18: *Murphy's Law.* #2—*Police Academy 3.* #3—*Gung Ho.* #4—*The Money Pit.* #5—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Water.* #6—*Off Beat.* #7—*Band of the Hand.* #8—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.* #9—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18: *Wise Guys.*

**525. MERRICK—TWIN**—546-1270. #1—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Wise Guys.* #2—*The Money Pit.*

**526. NEW HYDE PARK—HERRICKS**—747-0555. #1—*Hannah and Her Sisters.* #2—*Critters; Care Bears Movie II.*

**527. OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Apr. 17: *Out of Africa.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.*

**528. OLD BETHPAGE—CINE CAPRI**—752-1610. *F/X.*

**529. PLAINVIEW—OLD COUNTRY**—931-4242. #1—*Just Between Friends; Sleeping Beauty.* #2—*Down and Out in Beverly Hills; Care Bears Movie II.*

**531. PLAINVIEW—RKO TWIN**—931-1333. #1—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Murphy's Law.* #2—*Critters.*

**532. PORT WASHINGTON—MOVIES**—944-6200. #1—*The Money Pit.* #2—*Hannah and Her Sisters.* #3—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.* #4—*Police Academy 3.*

**533. ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Police Academy 3.*

**534. ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Water.*

**535. ROSLYN—ROSLYN**—621-8488. #1—Thru Apr. 17: *Turtle Diary.* Beg. Apr. 18: *Wise Guys.* #2—*Out of Africa; Care Bears Movie II.*

**536. SYOSSET—SYOSSET**—921-5810. #1—*Violets Are Blue.* #2—*Police Academy 3.* #3—*Off Beat.*

**537. SYOSSET—UA CINEMA 150**—364-0700. *Hannah and Her Sisters.*

**538. VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Off Beat.* #2—*The Jewel of the Nile.* #3—*Band of the Hand.*

**539. VALLEY STREAM—SUNRISE**—825-5700. #1—*P.O.W.: The Escape; Sleeping Beauty.* #2—*Just Between Friends; Care Bears Movie II.* #3—*F/X.* #4—*Basic Training; GoBots: Battle of the Rock Lords.* #5—*Violets Are Blue.* #6—*Down and Out in Beverly Hills.* #7—*Gung Ho.* #8—*The Money Pit.* #9—*April Fool's Day.* #10—*Pretty in Pink.* #11—*Critters.* #12—*Police Academy 3.* #13—*The Color Purple.*

**540. WANTAGH—RKO**—781-6969. Apr. 16–22: *The Hitcher.*

**541. WESTBURY—DRIVE-IN**—334-3400. #1—*Band of the Hand.* #2—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.* #3—Thru Apr. 17: *Basic Training; P.O.W.: The Escape.* Beg. Apr. 18: *Water.*

**542. WESTBURY—WESTBURY**—333-1911. #1—*F/X.* #2—*The Trip to Bountiful.*

## *Suffolk County*

**600. BABYLON—BABYLON**—669-3399. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Murphy's Law.* #2—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Water.* #3—*Band of the Hand.*

**601. BABYLON—RKO**—669-0700. #1—Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Water.* #2—*The Trip to Bountiful.*

**602. BABYLON—SOUTH BAY**—587-7676. #1—*The Money Pit.* #2—*Gung Ho.* #3—*April Fool's Day; Sleeping Beauty.*

**603. BAY SHORE—CINEMA**—665-1722. *Off Beat.*

**604. BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*Critters.* #2—*Police Academy 3.*

**605. BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Murphy's Law.* #2—*Band of the Hand.*

**606. BRENTWOOD—BRENTWOOD**—273-3900. Thru Apr. 17: *P.O.W.: The Escape; Sleeping Beauty.* Beg. Apr. 18: *Basic Training.*

**607. BROOKHAVEN—MULTIPLEX**—289-8900. #1—*The Color Purple; GoBots: Battle of the Rock Lords.* #2—*Basic Training; Sleeping Beauty.* #3—*Hannah and Her Sisters; Care Bears Movie II.* #4—*Violets Are Blue.* #5—*The Money Pit.* #6—*Down and Out in Beverly Hills.* #7—*Off Beat.* #8—*Police Academy 3.* #9—*Critters.* #10—*Gung Ho.* #11—*Pretty in Pink.* #12—*April Fool's Day.*

**609. COMMACK—MULTIPLEX**—462-6953. #1—*The Color Purple.* #2—*F/X.* #3—*Down and Out in Beverly Hills; Care Bears Movie II.* #4—*Pretty in Pink; Sleeping Beauty.* #5—*April Fool's Day.* #6—*Gung Ho.* #7—*Police Academy 3.* #8—*The Money Pit.* #9—*Violets Are Blue.* #10—*Off Beat.* #11—*Critters.*

**610. COMMACK—RKO**—499-4545. #1—*Band of the Hand.* #2—*Hannah and Her Sisters.*

**611. CORAM—PINE**—698-6442. #1—*April Fool's Day.* #2—*Critters.* #3—*Off Beat.* #4—*Band of the Hand.* #5—*P.O.W.: The Escape; Care Bears Movie II.*

**612. CORAM—THE MOVIES AT CORAM**—732-6200. #1—*Off Beat.* #2—*The Money Pit.* #3—*Police Academy 3.* #4—*Band of the Hand.* #5—Thru Apr. 17: *P.O.W.: The Escape; Sleeping Beauty.* Beg. Apr. 18: *Legend.* #6—Thru Apr. 17: *Basic Training; Care Bears Movie II.* Beg. Apr. 18: *Murphy's Law.* #7—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Water.* #8—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Wise Guys.*

**613. EAST HAMPTON—CINEMAS**—324-0448. #1—*Off Beat.* #2—*Hannah and Her Sisters.* #3—*Police Academy 3.* #4—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Water.* #5—Thru Apr. 17: *Salvador; Sleeping Beauty.* Beg. Apr. 18: *Murphy's Law.*

**614. ELWOOD—ELWOOD**—499-7800. #1—Thru Apr. 17: *April Fool's Day.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Wise Guys.*

**615. FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—Thru Apr. 17: *Critters; Care Bears Movie II.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *April Fool's Day; Sleeping Beauty.* Beg. Apr. 18: *Police Academy 3.*

**618. HUNTINGTON—RKO SHORE**—421-5200. #1—*Band of the Hand.* #2—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.* #3—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Wise Guys.* #4—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Water.*

**619. HUNTINGTON—RKO WHITMAN**—423-1300. *Off Beat.*

**620. ISLIP—ISLIP**—581-5200. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Legend.* #2—*Band of the Hand.* #3—*The Money Pit.*

**621. LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Off Beat.*

**622. LAKE RONKONKOMA—LAKESIDE**—981-7100. Thru Apr. 17: *Pretty in Pink.*

**623. LINDENHURST—LINDENHURST**—888-5400. *F/X.*

**624. MATTITUCK—MATTITUCK**—298-4405. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Wise Guys.* #2—*Band of the Hand.* #3—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Legend.* #4—*Off Beat.* #5—*Police Academy 3.*

**627. NORTHPORT—NORTHPORT**—261-8600. Thru Apr. 17: *F/X.* Beg. Apr. 18: *Murphy's Romance.*

**628. OAKDALE—OAKDALE**—589-8118. Thru Apr. 17: *Just Between Friends.* Beg. Apr. 18 (tent.): *Out of Africa.*

**629. PATCHOGUE—TRIPLEX**—475-0601. #1—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Wise Guys.* #2—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.* #3—*Off Beat.*

**632. PATCHOGUE—SUNWAVE**—475-7766. #1—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Water.* #2—*Band of the Hand.*

**633. PORT JEFFERSON—MINI EAST**—928-6555. *Police Academy 3.* **WEST**—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.*

**634. PORT JEFFERSON STATION—RKO BROOKHAVEN**—473-1200. Apr. 16–22: *The Hitcher.*

**635. RIVERHEAD—SUFFOLK**—727-3133. Thru Apr. 17: *Pretty in Pink.*

**636. SAG HARBOR—SAG HARBOR**—725-0010. Thru Apr. 17: *Sugarbaby.* Beg. Apr. 18: *Smooth Talk.*

**637. SAYVILLE—SAYVILLE**—589-0232. #1—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Wise Guys.* #2—*The Money Pit.* #3—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Legend.*

**639. SHIRLEY—TWIN**—281-4466. #1—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18 (tent.): *The Color Purple.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18 (tent.): *Gung Ho.*

**640. SMITHTOWN—SMITHTOWN**—265-1551. Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Water.*

**641. SOUTHAMPTON—SOUTHAMPTON**—283-1300. #1—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Wise Guys.* #3—*The Money Pit.*

**642. STONY BROOK—LOEWS**—751-2300. #1—*Critters.* #2—*Gung Ho.* #3—*The Money Pit.*

**643. WEST ISLIP—TWIN**—669-2626. #1—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18 (tent.): *Out of Africa.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18 (tent.): *The Color Purple.*

**644. WESTHAMPTON—HAMPTON ARTS**—288-2600. #1—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Legend.* #2—*The Money Pit.*

**645. WESTHAMPTON—WESTHAMPTON**—288-1500. *Band of the Hand.*

## NEW YORK STATE

### AREA CODE 914

## *Westchester County*

**700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE**—234-7300. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Legend.* #2—*Off Beat.*

**701. BEDFORD VILLAGE—CINEMA 22**—234-9577. Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.*

**702. BRONXVILLE—BRONXVILLE**—961-4030. #1—*Band of the Hand.* #2—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Murphy's Law.* #3—*Salvador.*

**703. GREENBURGH—CINEMA 100**—946-4680. #1—*Hannah and Her Sisters.* #2—*Band of the Hand.*

**704. HARRISON—CINEMA**—835-2961. Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18: *Out of Africa.*

**705. HARTSDALE—CINEMA**—428-2200. #1—*Violets Are Blue.* #2—*Critters.* #3—*Gung Ho.* #4—*Police Academy 3.*

**706. LARCHMONT—PLAYHOUSE**—834-3001. *Hannah and Her Sisters.*

**707. MAMARONECK—PLAYHOUSE**—698-2200. #1—*Band of the Hand.* #2—*Off Beat.* #3—Thru Apr. 17: *Down and Out in Beverly Hills; Care Bears Movie II.* Beg. Apr. 18: *Murphy's Law.* #4—*Police Academy 3.*

**709. MOUNT VERNON—PARKWAY**—664-3311. Thru Apr. 17: *Out of Africa.* Beg. Apr. 18 (tent.): *The Color Purple.*

**710. NEW ROCHELLE—RKO PROCTORS**—632-1100. #1—Thru Apr. 17: *April Fool's Day; Basic Training.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *P.O.W.: The Escape; The Toxic Avenger.* Beg. Apr. 18: *Water.* #3—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Wise Guys.* #4—*Police Academy 3.* #5—*The Money Pit.* #6—*Band of the Hand.* #7—*Off Beat.*

**712. OSSINING—ARCADIAN**—941-5200. #1—*Off Beat.* #2—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.* #3—*The Money Pit.*

**713. PEEKSKILL—BEACH**—737-6262. #1—*Off Beat.* #2—*Hannah and Her Sisters.* #3—*Just Between Friends; Care Bears Movie II.* #4—*Band of the Hand.*

**714. PEEKSKILL—WESTCHESTER MALL**—528-8822. #1—*Critters.* #2—*April Fool's Day.* #3—*Police Academy 3: Back in Training; Sleeping Beauty.* #4—*Gung Ho.*

**715. PELHAM—PICTURE HOUSE**—738-3160. Thru Apr. 17: *Pretty in Pink.*

**716. PLEASANTVILLE—ROME**—769-0720. #1—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Wise Guys.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.*

**717. RYE—RYE RIDGE**—939-8177. #1—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Wise Guys.* #2—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.*

**718. SCARSDALE—FINE ARTS**—723-6699. Thru Apr. 17: *The Official Story.* Beg. Apr. 18 (tent.): *Turtle Diary.*

**719. SCARSDALE—PLAZA**—725-0078. Thru Apr. 17: *Out of Africa.* Beg. Apr. 18 (tent.): *Pretty in Pink.*

**720. WHITE PLAINS—GALLERIA**—997-8198. #1—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Legend.* #2—*The Money Pit.*

**721. WHITE PLAINS—UA CINEMA**—946-2820. Thru Apr. 17: *Just Between Friends.* Beg. Apr. 18: *Pretty in Pink.*

**722. YONKERS—CENTRAL PLAZA**—793-3232. #1—*Off Beat.* #2—Thru Apr. 17: *April Fool's Day; Sleeping Beauty.* Beg. Apr. 18: *Water.* #3—Thru Apr. 17: *The Color Purple; Care Bears Movie II.* Beg. Apr. 18: *Wise Guys.* #4—*Down and Out in Beverly Hills.*

**723. YONKERS—MOVIELAND**—793-0002. #1—*Police Academy 3.* #2—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Legend.* #3—*Hannah and Her Sisters.*

**724. YONKERS—PARK HILL**—969-4477. #1—*Critters.* #2—*Band of the Hand.* #3—*April Fool's Day.* #4—*P.O.W.: The Escape.*

**725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY**—245-1500. #1—Beg. Apr. 18: *Hannah and Her Sisters; Sleeping Beauty.* #2—Beg. Apr. 18: *Wise Guys.* #3—Beg. Apr. 18: *Off Beat.* #4—Beg. Apr. 18: *Murphy's Law.* #5—Beg. Apr. 18: *Out of Africa.* #6—Beg. Apr. 18: *Water.* #7—Beg. Apr. 18: *Legend.*

**726. YORKTOWN HEIGHTS—TRIANGLE**—245-8850. #1—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18 (tent.): *Water.*

### Rockland County

**752. NANUET—MALL**—623-6336. Program unavailable.

**753. NANUET—ROUTE 59**—623-3355. *Off Beat.*

**754. NANUET—RKO MOVIES**—623-0211. #1—*Violets Are Blue.* #2—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.* #3—*The Money Pit.* #4—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Legend.* #5—*Band of the Hand.*

**755. NEW CITY—TOWN**—634-5100. #1—*Out of Africa.* #2—*The Money Pit.*

**756. NEW CITY—UA CINEMA 304**—634-8200. #1—*Police Academy 3.* #2—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Murphy's Law.*

**757. NYACK—CINEMA EAST**—358-6631. *Hannah and Her Sisters.*

**759. PEARL RIVER—CENTRAL**—735-2530. *Gung Ho.*

**760. PEARL RIVER—PEARL RIVER**—735-6500. Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18: *Wise Guys.*

**761. SPRING VALLEY—CINEMA 45**—352-1445. *Out of Africa.*

**762. SPRING VALLEY—PIX**—425-6902. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Wise Guys.* #2—Thru Apr. 17: *The Color Purple.* Beg. Apr. 18: *Legend.*

**763. STONY POINT—9 W CINEMA**—942-0303. *Critters.*

**764. SUFFERN—LAFAYETTE**—357-6030. *Down and Out in Beverly Hills.*

**765. WEST HAVERSTRAW—PLAZA**—947-2220. *Band of the Hand.*

## CONNECTICUT

### AREA CODE 203

### Fairfield County

**800. BROOKFIELD—FINE ARTS**—775-0070. #1—*Police Academy 3.* #2—*The Money Pit.*

**801. DANBURY—CINE**—743-2200. #1—*Hannah and Her Sisters.* #2—*Off Beat.* #3—*Salvador.*

**802. DANBURY—CINEMA**—748-2923. #1—*Lucas.* #2—*Gung Ho.*

**803. DANBURY—PALACE**—748-7496. #1—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Wise Guys.* #2—*Band of the Hand.* #3—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.*

**804. DARIEN—PLAYHOUSE**—655-0100. *The Money Pit.*

**805. FAIRFIELD—COMMUNITY**—255-6555. #1—*Out of Africa.* #2—*Down and Out in Beverly Hills.*

**806. FAIRFIELD—COUNTY**—334-1411. *Off Beat.*

**807. GREENWICH—CINEMA**—869-6030. #1—*The Money Pit.* #2—Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Legend.*

**808. GREENWICH—PLAZA**—869-4030. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*Salvador.*

**810. NORWALK—CINEMA**—838-4504. #1—*Critters.* #2—Thru Apr. 17: *April Fool's Day.* Beg. Apr. 18: *RAD.*

**811. NORWALK—NORWALK**—866-9202. *Police Academy 3.*

**812. SOUTH NORWALK—SONO**—866-9202. Apr. 15–21: *Kiss of the Spider Woman.* Animation Festival: Apr. 19–20: From Strip to Screen. Apr. 22–24: *Macaroni.*

**813. SPRINGDALE—STATE**—325-0250. *Down and Out in Beverly Hills; Sleeping Beauty.*

**814. STAMFORD—AVON**—324-9205. #1—*Band of the Hand.* #2—*Down and Out in Beverly Hills.*

**815. STAMFORD—CINEMA**—324-3100. #1—*Police Academy 3.* #2—*Gung Ho.* #3—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.*

**816. STAMFORD—PARK PLACE**—323-1600. #1—Thru Apr. 17: *The Color Purple.* #2—Thru Apr. 17: *The Official Story.*

**817. STAMFORD—RIDGEWAY**—323-5000. #1—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Wise Guys.* #2—*Off Beat.*

**818. TRUMBULL—TRANS-LUX**—374-0462. #1—*Police Academy 3.* #2—*Band of the Hand.* #3—*Hannah and Her Sisters.* #4—Thru Apr. 17: *P.O.W.: The Escape.* Beg. Apr. 18: *Murphy's Law.*

**819. WESTPORT—FINE ARTS**—227-3324. #1—*Gung Ho.* #2—Thru Apr. 17: *Kiss of the Spider Woman.* Beg. Apr. 18: *Legend.* #3—227-9619. *Off Beat.* #4—226-6666. *The Money Pit.*

**820. WESTPORT—POST**—227-0500. Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Wise Guys.*

**821. WILTON—CINEMA**—762-5678. *Band of the Hand.*

## NEW JERSEY

### AREA CODE 201

### Hudson County

**900. ARLINGTON—LINCOLN**—997-6873. #1—Thru Apr. 17: *Police Academy 3.* #2—*Critters.* #3—Thru Apr. 17: *Gung Ho.* #4—Thru Apr. 17: *Out of Africa.*

**901. JERSEY CITY—HUDSON PLAZA**—433-1100. #1—*Gung Ho.* #2—Thru Apr. 17: *The Color Purple.*

**902. JERSEY CITY—LOEWS**—653-4600. #1—*Critters.* #2—*April Fool's Day.* #3—*The Money Pit.*

**903. JERSEY CITY—STATE**—653-5200. #1—*Off Beat.* #2—*Police Academy 3.* #3—Thru Apr. 17: *P.O.W.: The Escape; Basic Training.* Beg. Apr. 18: *Murphy's Law.* #4—*Band of the Hand.*

**904. SECAUCUS—LOEWS HARMON COVE**—866-1000. #1—*Gung Ho.* #2—*Police Academy 3.* #3—*Critters.* #4—*Band of the Hand.*

**905. SECAUCUS—LOEWS MEADOW**—866-6161. #1—*The Money Pit.* #2—*Pretty in Pink.* #3—*April Fool's Day.* #4—*Down and Out in Beverly Hills.* #5—*Off Beat.* #6—*Violets Are Blue.*

### Essex County

**910. BLOOMFIELD—CENTER**—748-7900. *Band of the Hand.*

**911. BLOOMFIELD—RKO ROYAL**—748-3555. #1—*Critters.* #2—Thru Apr. 17: *Police Academy 3: Back in Training; The Toxic Avenger.* Beg. Apr. 18: *Murphy's Law.*

**912. CEDAR GROVE—CINEMA 23**—239-1462. *Hannah and Her Sisters.*

**915. LIVINGSTON—COLONY**—992-0800. Thru Apr. 17: *Salvador.* Beg. Apr. 18: *Water.*

**916. MAPLEWOOD—MAPLEWOOD**—763-3100. *Down and Out in Beverly Hills.*

**917. MILLBURN—RKO**—376-0800. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *Salvador.* Beg. Apr. 18: *Wise Guys.*

**918. MONTCLAIR—CLARIDGE**—746-5564. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Wise Guys.* #3—*Down and Out in Beverly Hills.*

**919. MONTCLAIR—WELLMONT**—783-9500. #1—*Sleeping Beauty.* #2—*April Fool's Day.* #3—*Pretty in Pink.*

**920. NUTLEY—FRANKLIN**—667-1777. #1—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.* #2—Thru Apr. 17: *Pretty in Pink.* Beg. Apr. 18: *Wise Guys.* #3—*Care Bears Movie II.* #4—*Sleeping Beauty.*

**921. UPPER MONTCLAIR—BELLEVUE**—744-1455. #1—*Off Beat.* #2—*Just Between Friends.* #3—*Band of the Hand.*

**922. VERONA—VERONA**—239-0880. Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Murphy's Law.*

**923. WEST ORANGE—ESSEX GREEN**—731-7755. #1—*Off Beat.* #2—*The Color Purple.* #3—*Gung Ho.*

### Union County

**930. BERKELEY HEIGHTS—BERKELEY**—464-8888. Thru Apr. 17: *Out of Africa.*

**931. CRANFORD—RKO**—276-9120. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #2—Thru Apr. 17: *Salvador.* Beg. Apr. 18: *Wise Guys.*

**932. ELIZABETH—ELMORA**—352-3483. *Out of Africa.*

**933. LINDEN—TWIN**—925-9787. #1—Thru Apr. 17: *Pretty in Pink; Sleeping Beauty.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18 (tent.): *Wise Guys.*

**934. ROSELLE PARK—PARK**—245-0358. *Basic Training.*

**935. SUMMIT—STRAND**—273-3900. *Off Beat.*

**936. UNION—FIVE POINTS**—964-3466. #1—*The Color Purple.* #2—*Police Academy 3.*

**937. UNION—LOST PICTURE SHOW**—964-4497. Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18 (tent.): *Turtle Diary.*

**938. UNION—RKO**—686-4373. #1—Thru Apr. 17: *Gung Ho.* Beg. Apr. 18: *Murphy's Law.* #2—*Critters.*

**939. WESTFIELD—RIALTO**—232-1288. #1—*Off Beat.* #2—Thru Apr. 17: *Down and Out in Beverly Hills.* Beg. Apr. 18: *Water.* #3—*Band of the Hand.*

**940. WESTFIELD—TWIN**—654-4720. #1—*Hannah and Her Sisters.* #2—*Just Between Friends.*

### Bergen County

**950. BERGENFIELD—BERGENFIELD**—385-1600. Thru Apr. 17: *Critters.*

**951. CLOSTER—CLOSTER**—768-8800. *Gung Ho.*

**952. EDGEWATER—LOEWS SHOWBOAT**—941-3660. #1—*April Fool's Day.* #2—*Off Beat.* #3—*The Money Pit.* #4—*Hannah and Her Sisters.*

**953. EMERSON—TOWN**—261-1000. Thru Apr. 17: *Out of Africa.* Beg. Apr. 18: *Wise Guys.*

**954. FAIR LAWN—HYWAY**—796-1717. #1—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Water.* #2—*The Trip to Bountiful.*

**955. FAIRVIEW—TWIN**—941-2424. #1—*Critters.* #2—*Band of the Hand.*

**956. FORT LEE—LINWOOD**—944-6900. #1—Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Murphy's Law.* #2—*Police Academy 3.*

**957. FORT LEE—SHARON**—224-0202. *Out of Africa; Care Bears Movie II.*

**958. OAKLAND—TWIN**—337-4478. #1—*Hannah and Her Sisters.* #2—*Police Academy 3.*

**959. PALISADES PARK—PARK LANE**—944-1086. #1—Thru Apr. 17: *The Jewel of the Nile.* #2—Thru Apr. 17: *Murphy's Romance.*

**960. PARAMUS—CINEMA 35**— 845-5070. Thru Apr. 17: *Basic Training.* Beg. Apr. 18: *Water.*

**962. PARAMUS—RKO BERGEN MALL**—845-4449. *Out of Africa; Sleeping Beauty.*

**963. PARAMUS—RKO ROUTE 4**—487-7909. #1—*Violets Are Blue.* #2—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Murphy's Law.* #3—*Pretty in Pink.* #4—*Gung Ho.* #5—*April Fool's Day.* #6—*Down and Out in Beverly Hills.* #7—*Band of the Hand.* #8—*Hannah and Her Sisters.* #9—*P.O.W.: The Escape.* #10—*Critters.*

**964. PARAMUS—RKO ROUTE 17**—843-3830. #1—Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.* #2—*Off Beat.* #3—Thru Apr. 17: *Police Academy 3.* Beg. Apr. 18: *Wise Guys.*

**965. RAMSEY—CINEMA**—825-2090. Thru Apr. 17: *Hannah and Her Sisters; Sleeping Beauty.* Beg. Apr. 18: *Wise Guys.*

**966. RAMSEY—INTERSTATE**—327-0153. Program unavailable.

**967. RIDGEFIELD PARK—RIALTO**—641-0617. Thru Apr. 17: *Murphy's Romance.*

**968. RIDGEWOOD—RKO WARNER**—444-1234. #1—*Gung Ho.* #2—*Off Beat.* #3—Thru Apr. 17: *Critters.* Beg. Apr. 18: *Murphy's Law.* #4—Thru Apr. 17: *Lucas.* Beg. Apr. 18: *Water.*

**969. RIDGEWOOD—ROSEBUD**—670-9183. Apr. 14–17: *The Country Girl.* Apr. 18–20: *Sea Hawk.* Apr. 21–24: *Ball of Fire.*

**970. RUTHERFORD—WILLIAMS CENTER**—933-3700. #1—Thru Apr. 17: *Down and Out in Beverly Hills.* #2—Thru Apr. 17: *Out of Africa.* #3—*Sleeping Beauty.*

**971. TEANECK—MOVIE CITY**—836-3334. #1—*Just Between Friends.* #2—*Turtle Diary.* #3—Thru Apr. 17: *9½ Weeks.* #4—*Sleeping Beauty.* #5—Thru Apr. 17: *Basic Training.*

**973. WASHINGTON TOWNSHIP—CINEMA**—666-2221. Thru Apr. 17: *The Money Pit.* Beg. Apr. 18: *Legend.*

**974. WESTWOOD—PASCACK**— 664-3200. #1—Thru Apr. 17: *Hannah and Her Sisters.* Beg. Apr. 18: *Murphy's Law.* #2—*Police Academy 3.* #3—*Off Beat.* #4—*Band of the Hand.*

# BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes *most, but not necessarily all, films currently playing.*

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

**MPAA RATING GUIDE**

| | |
|---|---|
| G: | **General Audiences. All ages admitted.** |
| PG: | **Parental Guidance Suggested. Some material may not be suitable for children.** |
| PG-13: | **Parents Strongly Cautioned. Some material may be inappropriate for children under 13.** |
| R: | **Restricted. Under 17 requires accompanying parent or adult guardian.** |
| X: | **No one under 17 admitted.** |

## NEW FILMS

★ **New films recommended by *New York*'s critic.**

**ABSOLUTE BEGINNERS**—(1 hr. 51 min., '86) A musical about the adventures of London teenagers in the late fifties. With Eddie O'Connell, Patsy Kensit, David Bowie, James Fox, Ray Davies, Eve Ferret, and Anita Morris. Music by Bowie, Davies, Sade, and others. Based on the novel by Colin MacInnes. Dir. Julien Temple. PG-13. **43**

**BAND OF THE HAND**—(1 hr. 43 min., '86) Five tough young men from the streets of Miami, under the guidance of a Vietnam vet, fight crime in a decaying neighborhood. With Stephen Lang, Michael Carmine, Lauren Holly, Daniele Quinn, and James Remar. Dir. Paul Michael Glaser. R. **20, 37, 60, 68, 100, 102, 103, 106, 110, 200, 204, 206, 208, 214, 219, 300, 302, 307, 315, 317, 320, 322, 400, 403, 507, 510, 512, 516, 518, 524, 538, 541, 600, 605, 610, 611, 612, 618, 620, 624, 632, 645, 702, 703, 707, 710, 713, 724, 754, 765, 803, 814, 818, 821, 903, 904, 910, 921, 939, 955, 963, 974**

**BRAZIL**—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Gilliam's instincts as an entertainer save him from the more obvious forms of sententiousness, and the movie is often funny in a weird way, but like so many fantasists, he has only a rudimentary feeling for narrative and eventually begins repeating himself. With Jonathan Pryce as the hero. Screenplay by Gilliam, Charles McKeown, and Tom Stoppard. (Jan. 27, 1986) PG-13. **6**

**BROKEN RAINBOW**—(1 hr. 11 min., '85) An Academy Award–winning documentary about the impending *forced relocation of Navajos living on disputed land in* northeastern Arizona. Produced, written, and edited by Maria Florio and Victoria Mudd. Dir. Mudd. **4**

**THE COLOR PURPLE**—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, *but in spirit he seems a million miles away—the movie* is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as a free-living blues singer and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 103, 104, 114, 204, 209, 214, 216, 307, 311, 321, 513, 515, 520, 534, 539, 607, 609, 639, 641, 643, 644, 709, 716, 722, 762, 816, 901, 923, 936**

**DESERT BLOOM**—(1 hr. 46 min., '86) The drama of a family in turmoil, seen through the eyes of the thirteen-year-old daughter, and set in Las Vegas on the eve of the first atomic tests. With Jon Voight, JoBeth Williams, Ellen Barkin, Allen Garfield, and Annabeth Gish. Screenplay by Eugene Corr; story by Linda Remy and Corr. Dir. Corr. PG. **46, 80**

**DESERT HEARTS**—(1 hr. 37 min., '86) Earnest gay ro*mance.* Vivian Bell (Helen Shaver), a Columbia literature professor, steps off a train in Reno, in 1959, and checks into a dude ranch (she's getting a divorce). Viv is curt and standoffish—book-learning apparently has dried up her instincts and foiled her physical responses. *Desert Hearts* is that old standby, a movie about a proud, uptight lady who needs someone to light her fire. The person who strikes the match here is the glistening, eager Patricia Charbonneau, who plays Cay, casino cashier and young lesbian daredevil. For most of the movie we wait with growing impatience to see if Viv will go to bed with Cay. The sex, when it finally happens, has some real heat, but still, organizing a whole movie around Viv's seduction—Will she or won't she?—is inane. Audra Lindley gives a strong performance as the head of the dude ranch. Written by Natalie Cooper, from a 1964 novel by Jane Rule. Dir. Donna Deitch. (Apr. 14, 1986) R. **57**

**DONA HERLINDA AND HER SON**—(1 hr. 30 min., '85) In Spanish, Eng. subtitles. Sly deadpan comedy from Mexico. Doña Herlinda is a wealthy widow with a glassy smile and a cheerily upbeat manner who lives in a beautiful house in Guadalajara, and her son is Rodolfo, a spoiled, pettish neurosurgeon. The bisexual Rodolfo has a lover—a handsome young music student named Ramon—who is more than a little astonished when Doña Herlinda invites him to live in her house. "Rodolfo has such a big bed," she says. She then arranges for her staggeringly passive son to marry a beautiful girl from a good family. A baby follows. And still Ramon stays. The joke of this movie is that despite a thousand chances for disaster and scandal, nothing ever goes wrong. Everyone gets what they want, especially Doña Herlinda, who is shrewd and implacable in her devotion to appearances. The movie is the ultimate gay homage to mom, and a mildly outrageous joke on Mexican machismo. Unfortunately, Jaime Humberto Hermosillo directs at a snail's pace—the movie has a good idea at its core, but the joke never explodes the way it should. (Apr. 14, 1986) **5**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles, where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans' quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in *their pool, Dave pulls him out and takes him into the* house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 36, 39, 54, 88, 114, 200, 209, 215, 304, 309, 313, 321, 505, 507, 521, 527, 529, 539, 607, 609, 639, 641, 643, 707, 716, 722, 726, 764, 805, 813, 814, 905, 916, 918, 933, 939, 963, 970**

**F/X**—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **11, 33, 48, 60, 88, 114, 202, 306, 324, 528, 539, 542, 609, 623, 627**

**GINGER & FRED**—(2 hr. 6 min., '86) In Italian, Eng. subtitles. Hell to sit through until the very end. Federico Fellini's new film is about an old dance team—they haven't been partners for 30 years—that is reunited for a nostalgic appearance on a TV variety show. Amelia (Giulietta Masina), who married and turned herself into a middle-class housewife, has held up pretty well, but Pippo (Marcello Mastroianni) has become a mess. Sodden, exhausted, and cynical, he's become a windbag and a bum. As these two undergo the bizarre preparatory rituals for appearing on TV, Fellini gives us a spoof of television and of a society dominated by television that is more exhausted and depressed than angry. The crushingly vulgar images are frenzied yet also sullen and lifeless. Watching them, we may feel that disgust is the only thing keeping Fellini alive; his dismay lies on the film like a shroud. Yet when Mastroianni and Masina step into the lights and perform, the movie attains a noble dignity. In Fellini's view, a performer's courage—whatever remains of his instinct—is the only thing that television can't destroy. Screenplay by Fellini, Tonino Guerra, and Tullio Pin*elli. (Mar. 31, 1986)* PG-13. **64, 85**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) A likable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops, and he keeps the gags coming. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

**GUNG HO**—(1 hr. 51 min., '86) Amiable comedy from Ron Howard about a Japanese automotive giant that takes over a defunct plant in Pennsylvania. The Americans are eager for jobs, but they can't possibly work as hard as the Japanese want them to. Utterly dedicated and joyless, the Japanese are shocked that the men want to be treated as individuals. The movie has a real subject, but Howard and screenwriters Lowell Ganz and Babaloo Mandel work it for the most obvious gags and contrasts. Michael Keaton stars as the plant foreman, a man who tries to make everybody like him and winds up lying to his men. The role seems based on the Eddie Bracken weakling that Preston Sturges, in *Hail the Conquering Hero,* made into such a wrenching example of small-town ingratiation and fear. But the filmmakers don't provide the framework for that kind of satire, and Keaton is more a comic than an actor; the picture is stolen from him by Gedde Wantanabe, who plays an executive losing faith in the Japanese business ethos. Wantanabe, with his soulful face and big glasses, gives a comic performance of exceptional dignity, strength, and sweetness. (Mar. 24, 1986) PG-13. **25, 36, 110, 114, 201, 203, 218, 301, 306, 314, 327, 401, 508, 510, 514, 516, 524, 531, 539, 602, 607, 609, 612, 618, 632, 639, 642, 705, 714, 717, 723, 759, 802, 815, 819, 900, 901, 904, 923, 938, 951, 963, 968**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance; but the real matter of the movie is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 104, 200, 202, 206, 207, 213, 218, 302, 304, 310, 312, 316, 326, 401, 500, 518, 523, 526, 532, 537, 600, 607, 610, 612, 613, 620, 637, 640, 700, 703, 706, 713, 723, 725, 757, 762, 801, 808, 818, 820, 912, 937, 940, 952, 958, 963, 965, 974**

**JUST BETWEEN FRIENDS**—(1 hr. 50 min., '86) The friendship between two women, one married with children and the other single with a competitive career, is tested by unusual circumstances involving the men in their lives. With Mary Tyler Moore, Christine Lahti, Sam Waterston, and Ted Danson. Written and directed by Allan Burns. PG-13. **24, 43, 55, 200, 216, 304, 310, 313, 505, 513, 529, 539, 628, 713, 721, 921, 940, 971**

**LEGEND**—(1 hr. 30 min., '86) A fantasy adventure about a young hermit who heroically tries to rescue a princess and defeat the evil Lord of Darkness. With Tom Cruise, Mia Sara, Tim Curry, David Bennent, Alice Playten, and Billy Barty. Written by William Hjortsberg. Dir. Ridley Scott. PG. **25, 31, 62, 85, 89, 201, 206, 217, 218, 304, 308, 318, 404, 507, 513, 524, 532, 534, 612, 614, 615, 620, 624, 633, 637, 641, 644, 700, 701, 710, 717, 720, 723, 725, 726, 754, 762, 807, 819, 917, 918, 931, 964, 973**

**LUCAS**—(1 hr. 39 min., '86) A fourteen-year-old individualist tries out for his school's football team, risking injury and ridicule, to win over the girl he loves. With Corey Haim, Kerri Green, and Charlie Sheen. Written and directed by David Seltzer. PG-13. **33, 50, 214, 304, 312, 506, 518, 613, 702, 720, 756, 802, 817, 963, 968**

**THE MONEY PIT**—(1 hr. 30 min., '86) Tom Hanks and Shelley Long, in the kind of roles once played by real movie stars, burlesque their way through a sort of slapstick, destruction-derby remake of *Mr. Blandings Builds His Dream House.* Though directed by Richard Benjamin, who showed wonderful comic timing in *My Favorite Year,* the movie is unaccountably bad in just about every scene. Crudity like this defies analysis; it's a weird natural disaster, like a hailstorm of rotten eggs. With Alexander Godunov, who is amusingly vainglorious as a primping symphony conductor. (Mar. 31, 1986) PG. **25, 31, 62, 85, 114, 201, 203, 206, 217, 304, 305, 308, 316, 319, 328, 404, 507, 513, 516, 519, 524, 525, 532, 539, 602, 605, 607, 609, 612, 614, 620, 624, 633, 637, 641, 642, 644, 701, 710, 712, 717, 720, 726, 754, 755, 800, 804, 807, 819, 902, 905, 917, 918, 931, 952, 964, 973**

**MURPHY'S LAW**—(1 hr. 37 min., '86) Charles Bronson stars as a veteran Los Angeles cop who tries to clear his name when he is arrested for the murder of his ex-wife. With Carrie Snodgress, Robert F. Lyons, Richard Romanus, and Kathleen Wilhoite. Written by Gail Morgan Hickman. Dir. J. Lee Thompson. R. **37, 50, 68, 88, 89, 100, 106, 200, 205, 206, 215, 217, 219, 300, 309, 315, 318, 320, 401, 500, 506, 510, 512, 518, 524, 531, 541, 600, 605, 612, 613, 618, 629, 702, 707, 712, 725, 754, 756, 803, 815, 818, 903, 911, 920, 922, 938, 956, 963, 968, 974**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneur. The uncle sets up Omar in business as manager of a failing South London laundromat, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers cross racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistanis, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

**THE 19TH INTERNATIONAL TOURNEE OF ANIMATION**—(1 hr. 52 min., '86) Twenty selected animated shorts from nine countries, including Oscar-winners *Charade* (Canada, 1984) and *Anna & Bella* (Holland, 1985). **87**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81, 718, 816**

**OFF BEAT**—(1 hr. 33 min., '86) In this romantic comedy, the friend of a New York City policeman ends up becoming a member of a police-benefit dance troupe and falling in love with a policewoman. With Judge Reinhold, Meg Tilly, Cleavant Derricks, Jacques d'Amboise, and Harvey Keitel. Screenplay by Mark Medoff. Dir. Michael Dinner. PG. **21, 30, 53, 66, 88, 106, 114, 200, 205, 206, 207, 214, 219, 300, 302, 304, 308, 312, 316, 405, 505, 506, 507, 508, 518, 521, 524, 536, 538, 603, 607, 609, 611, 612, 613, 619, 621, 624, 629, 700, 707, 710, 712, 713, 722, 725, 753, 801, 806, 817, 819, 903, 905, 921, 923, 935, 939, 952, 964, 968, 974**

**ON VALENTINE'S DAY**—(1 hr. 46 min., '86) Screenwriter Horton Foote's drama, set in his home town of Wharton, Texas, about a young woman who outrages her parents on Valentine's Day, 1917, by marrying the young man she loves. With Hallie Foote, William Converse-Roberts, Michael Higgins, Steven Hill, Rochelle Oliver, and Matthew Broderick. Dir. Ken Harrison. PG. **85**

**OUT OF AFRICA**—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth., and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 62, 204, 219, 303, 304, 306, 309, 311, 513, 515, 520, 527, 535, 601, 628, 643, 704, 709, 719, 725, 755, 761, 805, 807, 900, 918, 930, 932, 953, 957, 962, 970**

**PARTING GLANCES**—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **84**

**POLICE ACADEMY 3: BACK IN TRAINING**—(1 hr. 30 min., '86) The graduating class of the original *Police Academy* returns to help a new batch of odd recruits. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, Bobcat Goldthwait, and George Gaynes. Screenplay by Gene Quintano. Dir. Jerry Paris. PG. **35, 68, 85, 100, 106, 108, 111, 114, 201, 204, 206, 208, 217, 219, 300, 301, 308, 315, 320, 322, 403, 405, 506, 508, 510, 524, 525, 532, 533, 536, 539, 604, 607, 609, 612, 613, 615, 618, 624, 629, 633, 705, 707, 710, 712, 714, 723, 756, 800, 811, 815, 818, 900, 903, 904, 911, 922, 936, 956, 958, 964, 974**

**PRETTY IN PINK**—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop–Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. **36, 104, 114, 200, 321, 324, 513, 516, 524, 534, 539, 607, 609, 622, 635, 639, 643, 704, 715, 719, 721, 760, 808, 905, 919, 920, 933, 963**

**THE QUIET EARTH**—(1 hr. 31 min., '85) Bruno Lawrence, a research scientist, wakes up one morning in Auckland, New Zealand, and discovers that everyone else has vanished, the victims of a scientific experiment that went awry. The dialogue in this science-fiction fantasy is often pathetic, but Lawrence, who looks like the first man in the world (Cro-Magnon variety) rather than the last, goes amusingly nuts, living like a king and driving a train at top speed in his tux. Two other people show up, but the movie is best when director Geoff Murphy exploits the sinister potential of empty streets. (Apr. 14, 1986) R. **47**

**QUILOMBO**—(1 hr. 54 min., '84) In Portuguese, Eng. subtitles. The third and last film of Carlos Diegues's trilogy, following *Ganga Zumba* (1963) and *Xica* (1976), about black slaves in seventeenth-century Brazil. With Antonio Pompêo, Zezé Motta, and Toni Tornado. Written and directed by Diegues. **82**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and betray each other, and the harsh but stable peace collapses into war. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always with Kurosawa, we're amazed by the heroic style, yet the formality feels cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51,** New Community Cinema (See **Museums, Societies, Etc.**)

★ **A ROOM WITH A VIEW**—(1 hr. 50 min., '86) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The book is a key document of the war against prudishness, and the filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by sudden death and physical passion, she begins to wake up. Cranky and self-deluding, she's not one of the great heroines, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in desperate, almost violent struggle. Working with the cinematographer Tony Pierce-Roberts, James Ivory produces the most handsome and exciting scenes of his career. The use of Puccini's music (from *Gianni Schicchi* and *La Rondine*), slightly overripe and just short of kitsch, completes the mood of sensuous expansion. Featuring Maggie Smith as the prurient chaperone Charlotte, and costarring Julian Sands, Denholm Elliott, Daniel Day Lewis, and Simon Callow. (Mar. 17, 1986) **52**

★ **SALVADOR**—(2 hr. 2 min., '86) Oliver Stone, the author of the dreadful screenplays for *Midnight Express* and *Year of the Dragon,* has directed a politically irresponsible yet fascinating movie about El Salvador in 1980 and 1981. His hero is the real-life photojournalist Richard Boyle. Down and out in San Francisco, Boyle (James Woods) and an unemployed-D.J. buddy (James Belushi) climb into their jalopy and head south to the border. In San Salvador, Boyle, a sponger and conniver, tries to establish himself by lying to anyone who might help him, and he and his friend riff through the day like stand-up comics, whoring, boozing, and razzing the right-wing toughs they run into. This counterculture "Abbott and Costello Go to War" strategy is initially offensive, but the background pulls you in. Stone has created a frightening picture of a society in chaos; *Salvador* is an edgily exhilarating bad dream. As Boyle faces death-squad bullies, Stone uses a hand-held camera for a kind of hair-trigger existential filmmaking—the air thick with loathing and violence—that is not just good but great. And James Woods gives the performance of his life. Boyle is a jittery hipster version of a Graham Greene sinner—a Catholic who sinks lower and lower and seeks redemption—and Woods takes us deep inside him. Boyle himself worked on the screenplay. Shot in Mexico. (Mar. 24, 1986) R. **20, 30, 205, 217, 300, 309, 521, 613, 702, 801, 808, 915, 917, 931**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown in two parts. There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

**SMOOTH TALK**—(1 hr. 32 min., '85) Laura Dern, the eighteen-year-old blonde with a down-turned mouth and an elongated Alice-in-Wonderland body, gives a marvelous performance as Connie, a fifteen-year-old lazing around her parents' Northern California house through a long summer vacation. Connie sits in a trance, deep inside herself, dreaming of boys. She's half brazen flirt and half gawky adolescent, and Dern makes the transitions from one state to another exquisite. Her scenes with boys are beautifully written (by Tom Cole, who adapted Joyce Carol Oates's short story "Where Are You Going, Where Have You Been?") and perfectly played. But everything else in the movie is a little bit off. Director Joyce Chopra's gentle rhythms can yield wonderful moments, but there are also draggy scenes that stumble into a fade-to-black. Mary Kay Place, as Connie's nagging mom, is too genteel for the lower-middle-class setting and too intelligent for the harangues she has to deliver, and we never get a handle on Levon Helm's easygoing Daddy. Treat Williams shows up for the movie's last half as a 30-year-old psychopath who pursues Connie; he does his James Dean mock-up and seems out of period. The movie's soft ending is a betrayal of the Oates story and of the mood that has been building up. But see it, if only for Dern. (Apr. 7, 1986) **63, 636**

★ **THE TRIP TO BOUNTIFUL**—(1 hr. 46 min., '85) Geraldine Page caps a long and distinguished career with this powerful performance as an old woman who escapes from the Houston apartment of her son and daughter-in-law and journeys to her birthplace on the Gulf Coast, a farming town now empty and desolate. Horton Foote, adapting his own play, writes well of the mixed anxieties and drives of old age, and Page plays the role as if finding new corners of the heroine's mind at every moment. The trip to her birthplace is also a trip to the past, the roots of memory, and the source of love. With John Heard and Carlin Glynn. (Apr. 7, 1986) PG. **11, 56, 81, 200, 542, 601, 954**

**TROUBLE IN MIND**—(1 hr. 51 min., '85) A collection of spluttering, half-developed whimsies, Alan Rudolph's put-on *film noir* thriller never takes hold. It's set in RainCity (i.e., Seattle) and features Kris Kristofferson as an inexorable tough, Keith Carradine as a country boy who goes wild in the city, and the beautiful but limited Lori Singer as the girl who goes from one man to the other. Geneviève Bujold is also on hand as a café owner who fights off Kristofferson's advances and then hangs around to utter gnomic lines of dialogue and care for Lori Singer's baby. The movie is strangely satisfied with itself, as if something terribly hip were going on. (Apr. 7, 1986) R. **57**

**TURTLE DIARY**—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a writer of animal stories who has run out of ideas, and Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. The kidnappers, whose lives have been threatening to slip into suicidal gloom, wind up liberating themselves—slightly. Very slightly. The movie is so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin (Feb. 24, 1986) PG. **11, 81, 535, 718, 937, 971**

**VIOLETS ARE BLUE**—(1 hr. 28 min., '86) Sissy Spacek and Kevin Kline star as high-school sweethearts in the sixties who meet again after years of separation; she is now a successful photojournalist, he is a husband and a father. With Bonnie Bedelia. Written by Naomi Foner. Dir. Jack Fisk. PG-13. **22, 49, 55, 536, 539, 607, 609, 705, 754, 905, 963**

**WATER**—(1 hr. 31 min., '86) A political satire of imperialism, set on the Caribbean island of Cascara, where all of the inhabitants are descendents of shipwreck survivors. With Michael Caine, Brenda Vaccaro, Valerie Perrine, and Billy Connolly. Screenplay by Dick Clement, Ian La Frenais, and Bill Persky. Dir. Clement. PG-13. **24, 30, 40, 60, 65, 88, 106, 200, 204, 217, 300, 307, 309, 315, 506, 512, 521, 524, 534, 541, 600, 601, 612, 613, 618, 632, 640, 710, 722, 725, 726, 915, 939, 954, 960, 968**

**WISE GUYS**—(1 hr. 32 min., '86) A comedy starring Danny DeVito and Joe Piscopo as bumbling underworld lowlifes who discover their boss is planning to have them murdered. With Harvey Keitel, Ray Sharkey, Dan Hedaya, Patti LuPone, and Captain Lou Albano. Written by George Gallo. Dir. Brian De Palma. R. **32, 67, 103, 201, 206, 214, 308, 318, 402, 507, 513, 514, 524, 525, 535, 612, 614, 618, 624, 629, 637, 641, 710, 716, 717, 722, 725, 760, 762, 803, 817, 820, 917, 918, 920, 931, 933, 953, 964, 965**

## REVIVALS

**AMARCORD**—(2 hr. 7 min., '73) In Italian, Eng. subtitles. The best of Fellini's later movies, an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **2**

**A BILL OF DIVORCEMENT**—(1 hr. 10 min., '32) Katharine Hepburn's first film, one of the most enduringly impressive early talkies. John Barrymore plays her deranged father, who returns home from a mental institution. With Billie Burke as Barrymore's wife. Dir. George Cukor. **8**

**BREAKING AWAY**—(1 hr. 39 min., '79) A lovely movie about a quartet of working-class boys who graduate from high school in Bloomington, Indiana, and can't figure out what to do with themselves. It's one of those rare movies about the effects of social status in this country. Directed by Peter Yates with great gentleness. With Dennis Christopher, Dennis Quaid, Daniel Stern, and Jackie Earle Haley. **9**

**DOWNHILL RACER**—(1 hr. 42 min., '69) One of the best fictional sports films, conveying the thrills and toughness of international skiing competition. An engaging character study, well acted and tautly edited. With Robert Redford, Gene Hackman, and Camilla Sparv. Dir. Michael Ritchie. **8**

**FOLIES-BERGERE**—(1 hr. 24 min., '35) Maurice Chevalier plays a lady-killing music-hall headliner who masquerades as a banker (that old "perfect double" ploy); he must fool the bank officials downstairs and the banker's wife upstairs. Chevalier is a bit long in the tooth for the part, but he has more vitality than performers half his age, and makes this silly farce career along briskly. Ann Sothern is very cute as his indignant, foul-tempered mistress. Dir. Roy Del Ruth. **83**

**HI, MOM!**—(1 hr. 27 min., '70) Early Brian De Palma satirical comedy with a loose, rambling structure, starring Robert De Niro as a Vietnam vet looking for something to do with his life. Includes the classic "Be Black, Baby" bit about middle-class whites terrorized by a black theater troupe. **2**

**KISS ME KATE**—(1 hr. 50 min., '53) A colorful fifties adaptation (M-G-M at its peak) of the great Cole Porter musical—a fast, funny, and completely entertaining movie with top-notch songs and wonderful dancing. Starring Howard Keel, Kathryn Grayson, Ann Miller, and Bob Fosse. Dir. George Sidney. **83**

**NINOTCHKA**—(1 hr. 50 min., '39) Garbo laughed, and you will too. As the lady commissar who decides love in Paris is better than anything in Russia, she is enchanting. With Melvyn Douglas, who is a bit too low-key but very nice, and a diamond-hard Ina Claire. Dir. Ernst Lubitsch. **8**

**THE SEVEN SAMURAI**—(Uncut: 3 hr. 28 min., '54) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **1**

**A SUNDAY IN THE COUNTRY**—(1 hr. 34 min., '84) In French, Eng. subtitles. A beautiful and moving autumnal film by Bertrand Tavernier about a fictional artist of the Impressionist period (Louis Ducreux) who arrives at the end of his life realizing that he will be forgotten. When his grown children come to visit him in the country, he looks for evidence in them of his own strengths and weaknesses. With Sabine Azema and Michel Aumont. **86**

# THEATER LISTINGS

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
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Performance length is approximate; changes are frequent; phone theater for exact time.

## BROADWAY

### *Previews and Openings*

### *Wednesday, April 16*

**THE BOYS IN AUTUMN**—George C. Scott and John Cullum star in a two-character play by Bernard Sabath about Tom Sawyer and Huckleberry Finn in their adult years; directed by Theodore Mann. Previews now prior to an April 30 opening. Preview prices: Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $27; Sat. at 8 p.m., $30. From May 1, Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m., $30; Sat. at 8 p.m., $33. **Circle in the Square Theatre,** 1633 Broadway (581-0720). 1 hr. 40 min. All major credit cards. **IRLS**

**THE PETITION**—Jessica Tandy and Hume Cronyn star in a play by Brian (*Whose Life Is It Anyway?*) Clark's play, set in England, celebrating the 50-year marriage of a British Army general and his wife; directed by Peter Hall. Previews start 4/16 prior to a 4/24 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $35; Wed. at 2 p.m., $20 to $30. **John Golden Theatre,** 252 West 45th Street (239-6200). 2 hr. All major credit cards.

**SWEET CHARITY**—Debbie Allen stars in a revival of the musical by Neil Simon, Cy Coleman, and Dorothy Fields; directed and choreographed by Bob Fosse. Featured in the cast are Michael Rupert, Bebe Neuwirth, Allison Williams, Mark Jacoby, Irving Allen Lee, Lee Wilkof, and Celia Tackaberry. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $30 to $45; Wed. at 2 p.m., $25 to $40. Previews now prior to an April 27 opening. **Minskoff Theatre,** 45th Street and Broadway (869-0550). 2 hr. 10 min. All major credit cards. **IRLS**

### *Tuesday, April 22*

**LONG DAY'S JOURNEY INTO NIGHT**—Jack Lemmon stars as James Tyrone in the latest revival of Eugene O'Neill's semi-autobiographical play; directed by Jonathan Miller. Others featured in the cast are Bethel Leslie, Peter Gallagher, Kevin Spacey, and Jodie Lynne McClintock. Previews start April 22 prior to an April 28 opening. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m., $20 to $37.50 (no performance is scheduled for May 4). **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. 45 min. All major credit cards.

### *Now Playing*

**BENEFACTORS**—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones are the stars of Michael (*Noises Off*) Frayn's latest play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson,** 256 W.47th St. (245-3430). 2 hr. All major credit cards. **IRLS.**

**BIG DEAL**—Bob Fosse has written, directed, and choreographed a musical based on the film *Big Deal on Madonna Street,* now set in Chicago in the 1930s about a band of bumbling thieves preparing for a big heist. Cleavant Derricks, Loretta Devine, and Alan Weeks star. Featured in the cast are Wayne Cilento, Desiree Coleman, Valarie Pettiford, Barbara Yeager, Bruce Bernard J. Marsh, Larry Marshall, Anthony Davis, Alde Lewis Jr., Mel Johnson Jr., and Gary Chapman. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m., Sat. at 2 p.m.; $30 to $47.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hr. All major credit cards. **IRLS**

**BIG RIVER**—The Tony Awards-winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Martin Moran, and Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards. **IRLS**

**BILOXI BLUES**—Jonathan Silverman is the present star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where our young friend Eugene, now in the service, is stationed during the '40s, and learning about life. Featured in the cast are Randall Edwards, Mark Nelson, Lisa Waltz, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (except Thursday, which is dark) at 8 p.m., Sat. at 2 p.m. and Sun. at 3 p.m., $20 to $37.50; Wed. at 2 p.m., $20 to $35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

**BRIGHTON BEACH MEMOIRS**—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Louise Roberts, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

**LA CAGE AUX FOLLES**—Walter Charles and Steeve Arlen are the stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $37.50 to $47.50; Wed. at 2 p.m., $32.50 to $42.50; some balcony seats $10 at each performance. **Palace,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

**CATS**—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

**A CHORUS LINE**—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

**CORPSE!**—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8 p.m., $27.50 to $37.50. **Helen Hayes,** 240 West 44th Street (944-9450). 2 hr. 20 min. Credit cards.

**42ND STREET**—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

**I'M NOT RAPPAPORT**—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Sat. at 8 p.m., $30 to $37.50, Sat. at 2 p.m., Sun. at 3 p.m., $27.50 to $32.50, Wed. at 2 p.m., $25 to $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

**JERRY'S GIRLS**—Dorothy Loudon and Leslie Uggams are the stars of a revue featuring songs by Jerry Herman culled from his many shows, and directed by Larry Alford. It's an all-female spectacle with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20 to $35. **St. James,** 246 W. 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

**LOOT**—Joe Orton's wicked comedy has made its way to Broadway and now stars (in alphabetic order), Alec Baldwin, Zeljko Ivanek, Charles Keating, Joseph Maher, Nick Ullett, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional properties upside-down, taking pot shots at sex, money, death, marriage, and the like. Mon. thru Thurs. at 8 p.m., Sat. at 2 p.m., $20 to $30, Fri. & Sat. at 8 p.m., $25 to $35; Wed. at 2 p.m., $25 to $25. **Music Box Theatre** 239 West 45th Street (239-6200). 1 hr. 50 min. All major credit cards.

**THE MYSTERY OF EDWIN DROOD**—Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. With Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All performances except Wed. at 2 p.m. ($25 & $35) are $35 and $45. $10 tickets for last row in balcony are on sale the day of the performance. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

**OH! CALCUTTA!**—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

**PRECIOUS SONS**—Ed Harris and Judith Ivey in a comedy drama by George Furth set in Chicago a few years after World War II. It's about two parents who have two teen-age sons, one about to geth married, the other wanting an acting career; directed by Norman Rene. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $15 to $25; Fri. at 8 p.m., Sat. at 2 and 8 p.m., $20 to $35.**Longacre Theatre,** 220 West 48th Street (239-6200). 2 hr. 10 min. All major credit cards.

**THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE**—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Mon. thru Tues. at 8 p.m., Fri. at 7 p.m., Sat. at 2 p.m., $17.50 to $35. Wed. at 2 p.m., $12.50 to $30; Sat. at 8 p.m., $20 to $37.50. **Plymouth Theatre,** 236 West 45th Street (239-6200). All major credit cards. 2 hr. 30 min. **IRLS**

**SINGIN' IN THE RAIN**—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

**SOCIAL SECURITY**—Marlo Thomas and Ron Silver star in Andrew Bergman's comedy, directed by Mike Nichols. Set in New York City, the play takes on art, money, sex, and motherhood. Featured in the cast are Joanna Gleason, Kenneth Welsh, Olympia Dukakis, and Stefan Schnabel. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $27.50 to $37.50; Wed. at 2 p.m., $22.50 to $32.50. **Ethel Barrymore,** 243 West 47th Street (239-6200). 1 hr. 45 min. All major credit cards.

**SO LONG ON LONELY STREET**—Sandra Deer's comedy *about an inheritance left by an unloved old woman,* and those who are fighting for their share of it; directed by Kent Stephens. Featured in the cast are Ray Dooley, Lizan Mitchell, Jane Murray, Fritz Sperberg, Pat Nesbit, and Stephen Root. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., $22.50 to $27.50; Fri. and Sat. at 8 p.m., Sun. at 3 p.m., $25 to $30; Wed. at 2 p.m., $20 to $25. **Jack Lawrence Theatre.** 355 West 48th Street (307-5452). 2 hr. 25 min. Credit cards.

**SONG & DANCE**—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Christopher d'Amboise, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

## OFF BROADWAY

**THE ALCHEMEDIANS**—Bob Berky and Michael Moschen create and star in a theatrical universe in a fanciful laboratory; music by David Van Tieghem. Tues. thru Thurs. at 8 p.m., Fri. at 7 and 10 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m.; $15. **Lamb's Theatre,** 130 West 44th Street (997-1780).

**AUNT DAN AND LEMON**—Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the ongoing exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25; thru 4/26. **Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

**BOSOMS AND NEGLECT**—Anne Meara, Richard Kavanaugh, and April Shawhan star in John Guare's story of a man, his sick mother, and the young woman with whom he shares a psychiatrist; directed by Larry Arrick. Tues. thru Sat. at 8 p.m., Sun. at 3 p.m.; $14. **Perry Street Theatre,** 31 Perry Street (279-4200).

**BUSKERS**—A musical about the vagabond world of street entertainers in New York City, by Howard Goldberg. Featured are Tony Azito, Sasha Charnin, Timothy Bennett, Jim Wagg, Kimberly Hall, Krita Tesreau, along with a cast of singers, dancers, jugglers, clowns, mimes, musicians, and magicians. Wed. thru Sat. at 8 p.m.; $25; thru 4/29. **Stage Arts Theatre,** 120 West 28th Street (279-4200).

**CHEAPSIDE**—Award-winning Australian playwright David Allen's work, set in the theatre world and underworld of Shakespeare's London, about the intrigue and competition between a poet and an actor; directed by Carey Perloff. With Daniel Gerroll, Joe Morton, Susan Cash, Robert Stanton, Dennis Boutsikaris, and Robin Bartlett. Tues. thru Sat. at 8 p.m., Wed., Sat., and Sun. at 2 p.m.; $18 to $27; thru 5/11. **Roundabout Theatre,** 100 East 17th Street (420-1883).

**DAUGHTERS**—John Morgan Evans's comedy, starring Marcia Rodd, is about 5 women, aged 18 to 90, who make up 4 generations of an Italian American family in a Brooklyn home; directed by John Henry Davis. With Bette Henritze, Mary Testa, Miriam Phillips, and Marisa Tomei. (Call theatre for specifics.) **Westside Arts,** 407 West 43rd Street (541-8394).

**DRINKING IN AMERICA**—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24; thru 4/27. **American Place Theatre,** 111 West 46th Street (247-0393).

**THE FLYING KARAMAZOV BROTHERS**—They neither fly nor are they Russian, but they do indulge in *Juggling and Cheap Theatrics.* Tues. thru Thurs. and Sat. at 8 p.m., Sat. and Sun. at 2 p.m., Sun. at 7:30 p.m.; $10 to $17.50. On 4/27, the fliers move downstairs to the **Mitzi** because *The House of Blue Leaves* is moving upstairs (after a week's holiday) on 4/29 to the **Vivian,** same building, same address. **Vivian Beaumont Theatre,** 150 W. 65th St. (239-6200). **IRLS**

**THE FANTASTICKS**—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ●●

**THE FOREIGNER**—Jeff Brooks stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

**GOBLIN MARKET**—Terri Klausner and Ann Morrison star in a musica erotica by Polly Pen and Peggy Harmon; directed by Andre Ernotte; based on the 19th century poem by Christina Rossetti about two sisters who recreate a childhood world of delight. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $22.50–$27.50. **Circle in the Square,** 159 Bleecker St. (254-6330).

**THE GOLDEN LAND**—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, with over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed.–Sat. at 8, Wed. & Sat. at 2:30, Sun. at 1 & 5, Wed. at 2:30. **Second Avenue Theatre,** 12th St. & 2nd Ave. (674-1460).

**HAMLET**—Shakespeare's tragedy, with Kevin Kline (who moves strikingly and handles the lines well) in the title role; directed by Liviu Ciule. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25; thru 5/10. **Public,** 425 Lafayette St. (598-7150). **IRLS**

**LARGO DESOLATO**—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman; with Joseph Wiseman, Diane Venora, Josef Sommer. Tues.–Sun. at 8, Sat. & Sun. at 3; $20–$25; thru 4/27. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150). **IRLS**

**A LIE OF THE MIND**—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Sally Gracie, David Strathairn, Don Harvey, Beeson Carroll, John Griesemer, Betsy Aidem, Louise Latham, Deirdre O'Connell, and the Red Clay Ramblers are all involved. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Tues.–Sat. at 8, Sun. at 2:30 & 8; Wed. at 2; $25–$35. **Promenade,** 76th St. & Broadway (580-1313).

**LITTLE SHOP OF HORRORS**—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

**LOVERS AND KEEPERS**—Maria Irene Fornes's one-act musicals about matrimony. Wed.–Sun. at 8, Sat. & Sun. at 3; $12. **INTAR,** 420 W. 42nd St. (279-4200).

**MAMA I WANT TO SING**—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 (all seats for these perf. $10); Fri. at 8, Sat. at 11 a.m. & at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20–$25. **Heckscher Theatre,** Fifth Ave. at 104th Street (534-2804). ● ●

**NUNSENSE**—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

**ORCHARDS**—An evening of seven plays by Maria Irene Fornes, Spalding Gray, John Guare, David Mamet, Wendy Wasserstein, Michael Weller, and Samm-Art Williams, based on Chekhov short stories; directed by Robert Falls. 4/20 thru 5/4; $20. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782).

**PENN & TELLER**—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$26. **Westside Arts,** 407 West 43rd Street (541-8394).

**PERSONALS**—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Marcus Olson, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

**RICH RELATIONS**—David Hwang's comedy about a self-made millionaire and his son, a coach who has returned home with one of his students, a teenage runaway; directed by Harry Kondoleon. Featured in the cast are Johann Carlo, Phoebe Cates, Keith Szarabajka, Joe Silver, and Susan Kellerman. Tues. thru Sun. at 8 p.m., Sat. at 2 p.m.; $14 to $16. **The Second Stage,** Broadway at 76th Street (307-7171).

**TARTUFFE**—Molière's comedy about a religious hypocrite, directed by Lev Shekhtman. Thurs.–Sat. at 8, Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

**VAMPIRE LESBIANS OF SODOM**—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, with Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $22.50. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

**VIENNA**—A music-theatre work, with music by Richard Peaslee and text by Charles Mee Jr., conceived and directed by Martha Clarke, is about the artistic ferment of pre–World War I Vienna. With Lila York, Robert Besserer, Amy Spencer, and Lotte Goslar. Tues.–Thurs. at 8, Sat. at 7 and 10:30; $12–$20. **Lenox Arts Center,** 423 W. 46th St. (265-4375).

**WASTED**—Fred Gamel's play, set in a Vietnamese base camp where word has just been received that Dr. Martin Luther King Jr. has been assassinated; directed by Clinton Turner Davis. Cast includes Matt Mulhern, Jace Alexander, Burke Moses, Alvin Alexis, Eriq LaSalle, Ramon Franko and Erik King. Tues.–Sat. at 8, Sun. at 3 & 7:30; $11 to $14; thru 4/27. **WPA Theatre,** 519 West 23rd Street (206-0523).

**WILLIAMS & WALKER**—Ben Harney and Vondie Curtis-Hall have the title roles in Vincent D. Smith's musical which follows the team from their advance in black musicals to their appearance in the Ziegfeld Follies; directed by Shauneille Perry. Fri. at 10 p.m., Sat. at 1 and 4:15 p.m., and Sun. at 5:30 p.m.; $15. **American Place Theatre,** 111 West 46th Street (247-0393).

**WRESTLERS**—Bill C. Davis's play is about two brothers who have been competing since childhood. Davis plays one of the brothers and the other is Dan Butler; the girl is Elizabeth Berridge and the director is Geraldine Fitzgerald. Wed. thru Sat. at 8 p.m., Sat. and Sun. at 3 p.m.; $13 to $15. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

## THEATER COMPANIES

**AMERICAN SHAKESPEARE REPERTORY**—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8 p.m.; $8 to $10; thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

**CHICAGO CITY LIMITS**—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

**CITY STAGE COMPANY**—Len Jenkin's surrealist comedy, *A Country Doctor,* based on a story by Franz Kafka, describing the human condition, and directed by Lawrence Sacharow. Ensemble cast includes Rocky Rochelle Parker, Jayne Haynes, Rocco Sisto, Oleg Krupa, Laura Inness, Steven Mellor, and Richard Merrell. Tues. thru Sun at 8 p.m., Sat. and Sun. at 3 p.m.; $18; thru 5/10. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

**EQUITY LIBRARY THEATRE**—A new translation, by Lanford Wilson, of the Anton Chekhov play, *The Three Sisters,* directed by Rena Down, with a cast featuring Arlene Lenocioni, Sandra Laub, and Maura Vaughn as the sisters. 4/17 thru 5/4. **Equity Theatre,** 103rd Street and Riverside Drive (663-2028).

**FIRST AMENDMENT**—A musical comedy revue made up entirely from audience suggestions improvisation group followed by a lively revue. Fri. and Sat. at 8:30 and 10:30 p.m.; $10 to $12.50. **First Amendment Theatre,** 2 Bond Street (473-1472).

**FOURTH WALL**—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

**JEAN COCTEAU REPERTORY**—Shakespeare's *King Lear,* Luigi Pirandello's *Six Characters in Search of an Author,* Tom Stoppard's *Rosencrantz and Guildenstern Are Dead,* and Molière's *The Miser,* in rolling repertory thru April (call theatre for specifics). **Jean Cocteau Repertory,** 330 Bowery (677-0060).

**JEWISH REPERTORY THEATRE**—Grace Roberts, William Gleason, Ilene Kristen, Stephen Pearlman in Moss Hart's comedy *Light Up the Sky*; directed by Robert Bridges. (Call theatre for specifics). **Theatre,** 344 East 14th Street (505-2667).

**LA MAMA, E.T.C.**—Rudolf Kocevar's surreal work, *Temptation,* a modern Faustian re-exploration of good and evil, directed by the author, with music created by Janet Kerr. With John DiBenedetto, Michael Osano, Naseer El-Kadi, Terrell Robinson, Ernie Garrett. Wed. thru Sun. at 7:30 p.m.; $8; thru 4/27. **La Mama, E.T.C.,** 74A East Fourth Street (475-7710).

**LINCOLN CENTER THEATER COMPANY**—A perky revival of John Guare's 1971 comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured are a sublime trio of actors–John Mahoney, Swoozie Kurtz, Stockard Channing–plus Brian Evers, Julie Hagerty, Ann Talman, Ben Stiller, Jane Cecil. Tues.–Sat. at 8, Sun. at 7:30, Sat. & Sun. at 2; $20–$25. Close at the **Mitzi** 4/20; re-opens 4/29 at the **Vivian Beaumont** (same address, but bigger and upstairs). **Mitzi Newhouse,** 150 W. 65th St. (239-6200). **IRLS**

**MANHATTAN ENSEMBLE**—Gil Reavill's *Coming Into Awareness,* directed by Raymond Marciniak, is set in Wisconsin in the 1880's and revolves around the themes of family, history, and consciousness. Thru 4/20, at 8 p.m. (exc. 4/19 at 7 and 10 p.m.); $8. **The Cubiculo,** 414 West 51st Street (245-3903).

**MANHATTAN THEATRE CLUB**—Richard Nelson's *Principia Scriptoriae* deals with two men who find themselves thrown together in a Central American prison; directed by Lynne Meadow. With Anthony Heald, Ernesto Gonzalez, Shawn Elliott, Steven Gilborn, George Morfogen. Thru 4/27 (phone for specifics). **Space at City Center,** 131 W. 55th St. (246-8989).

**MEAT AND POTATOES CO.**—Shakespeare's happiest comedy, *A Midsummer Night's Dream,* a blend of lovers lost in an enchanted wood, warring fairies, a Duke about to wed the Queen of the Amazons and a group of amateurs out to present a play; directed by Ned Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 5/4. **Alvina Krause Theatre,** 306 West 38th Street (564-3293).

**MERIDIAN GAY THEATRE**—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. With Damon Bopp, Lance Spellerberg, Steve Satra, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

**NATIONAL BLACK THEATRE**—Karen Morgan's *Affinity,* a play about social interactions within families; directed by Roderick Giles Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 4/27. **Theatre,** 2033 Fifth Ave. between 125th and 126th Sts. (427-5615).

**PENGUIN REPERTORY**—A revival of Christopher Hampton's 1977 feminist play, *Treats,* told from the male's point of view, about a husband who brags about his extra-marital affairs; directed by Joe Brancato;, with Bruce McDonnell, Anne Barrett, and S. Sherrard Hicks. Wed.–Sat. at 8, Sun. at 3 & 7; $14; thru 4/27. **Theatre Guinevere,** 15 W. 28th St. (679-9071).

**REPERTORIO ESPANOL**—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; Federico Garcia Lorca's *Yerma;* thru April. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

**RIDICULOUS THEATRICAL COMPANY**—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful. Fri. thru Sun. at 8 p.m.; $20; thru 4/27. **Ridiculous Theatrical Company,** One Sheridan Square (691-2271).

**SHADOWFAX THEATRE COMPANY**—Albert Innaurato's *The Transfiguration of Benno Blimpie,* a dark comedy about one man's search for the true meaning of life; directed by Richard Pinter. 4/16–19, 24–26, 5/7–10 at 8 p.m., 4/27 at 3; $8. **The Little Theatre,** 302 West 91st Street (718/544-0333).

**SOHO REP**—Evan O'Meara and Lex Monson co-star in Ncholas Wright's *One Fine Day,* political comedy about a student revolt in Tanzania. Thurs., Fri., and Sun. at 8 p.m., Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 4/27. Soho Rep, Greenwich House, 27 Barrow Street (925-2588).

**STONEWALL REPERTORY**—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10. **Westbeth Center,** 151 Bank Street (675-1014).

## OFF-OFF BROADWAY

**Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.**

**ALL AMERICAN**—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female graduate student; directed by Sally Zweiback. With Ailey Smith, Joe Pacheco, Jonathan Sperry, Siobhan Fallon. Wed.–Fri. at 7; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

**ANTIGONE**—Sophocles' classic tale of one woman's choice and the powerful conflict between politics and family loyalty; directed by Alkis Papoutsis. With Laura Margolis, James Nugent, Daniel Region, Rose Stockton, Robin Westphal. (Call theatre for specifics). **Pearl Theatre,** 125 West 22nd Street (645-7708).

**BAGELS**—Rick Solomon stars in Mike Alphonso's musical comedy which traces a Jewish family's departure from post-revolutionary Russia to the modern-day Bronx. It features the alleged father of the modern-day bagel. 4/18, 19 at 7:15 p.m., 4/20 at 2:45 p.m., 4/16 at 2 p.m.; $10. **Chapel Theatre,** 227 West 46th Street (302-7635).

**CADYLEE'S**—Patricia Hartog's drama about a popular women's bar owned by two ex-lovers; directed by Bonnie Gable. With Jill Margolis, Elizabeth Hess, Layne Hukabay, Maude Mitchell, and Kay Harger. Wed.–Sat. at 8, Sun. at 3 & 8; $10; thru 4/20. **Sanford Meisner,** 164 Eleventh Avenue (279-4200).

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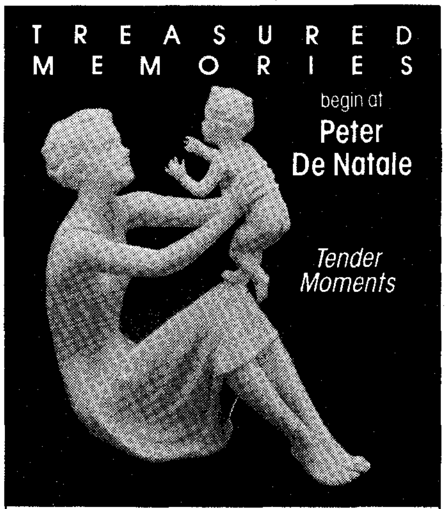

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## THEATER

**THE CHERRY ORCHARD**—A revival of Anton Chekhov's play, adapted and directed by Norman Taffel; featured in the cast are Howard Jensen, Anthony John Lizzul, Bertina Johnson, John Farrell, and Colleen Cosgrove. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 4/27. **Common Ground Theatre,** 29 Wooster Street (924-0077).

**COWBOY MOUTH**—Sam Shepard's drama which looks at love, ambition, and alienation in contemporary American rock culture; directed by John Garrett. Featured in the cast are Annamaria Pace and Dale Fior. 4/19, 20, and 27 at 8 p.m. Donations. **Broadway Dance Center,** 1733 Broadway (582-9304).

**DEEP SIX HOLIDAY**—David Landau's murder mystery, directed by Kip Rosser. Featured in the cast are Mary Lynn Hetsko, James Leach, and Dale Place. 4/16 thru 20 at 8 p.m., 4/19 at 3 p.m.; $6. **TOMI/Terrace Theatre,** 23 West 73rd Street (206-1255).

**THE DOCTOR IN SPITE OF HIMSELF**—Molière's comedy, adapted and directed by Gary Weber. With Becca Bandiere, Michael Wolf, Leslie Dance, John Stephenson. Thurs.-Sat. at 8; $6; thru 4/19. **Actors' Factory Theatre,** 149 West 29th Street (594-1494).

**A DOLL'S HOUSE**—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $7; thru 4/27. **Westside,** 252 W. 81st St. (874-7290).

**DOUBLE BILL**—Terrence Rattigan's *The Browning Version,* and *Homage to Shakespeare,* a birthday tribute arranged by Thomas Luce Summa. Featured in the casts are Ian Brett, Dori Freeman, Julia Brooks, Katherine Romaine, Jeffrey Clarke Woodman, Scott Lovelady, and Kevin Adlee. Tues. thru Sun.; evenings at 8, matinees at 3; from 4/22 thru 5/4. **National Arts Club,** 15 Gramercy Park South (679-7575).

**EMERALD CITY**—Don Chastain stars in Donald Marcus's comedy, set on the verandah of an Umbrian villa in upstate New York where two sisters, their rich relatives, and a professor of literature gather to discuss their lives; directed by Rebecca Guy. From 4/16. **The Colonnades,** 428 Lafayette Street (226-7682).

**FAIR SEX**—Lynn Middleton's play takes place in a therapy center where three women use psychodrama, role-playing, and a sense of humor to rise above their past; directed by the author. Sun. thru Wed. at 7:30 p.m.; $8; thru 4/16. **18th Street Playhouse,** 145 West 18th Street (371-1842).

**GARDENIAS**—Stanley Seidman's play is about two girls in 1948 who have a fan club for a radio singer. Now, thirty years later they meet again; directed by Marilyn LaRocca. The cast includes John Michael Simmons, Melissa Brown, Elle Auslander, Rebecca Barash, and Rosanne Rabito. Fri. and Sat. at 8 p.m., $6; Sun. at 3 p.m.; thru 6/1. **Sacred Heart Repertory Theatre,** 309 East 33rd Street (LT1-6470).

**THE GOOD COMPANIONS**—Betty Neustat's comedy is concerned with the struggle between two senior citizens for the presidency of a small retirement group; directed by Todd Peters. Featured in the cast are John Bryan, Jean Richards, Fran Chaney, Sam Locante, Jeff Gendelman, Ben R. Kelman, Sylvia Kauders, and Mary Cooper.. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; from 5/1; $6. **South Street Theatre,** 424 West 42nd Street (279-4200).

**HOODLUM HEARTS**—Lois Elaine Griffith's play, starring Crystal Field, Robert Jacobson, Rome Neal, and Sugar; directed by Miguel Algarin. Thurs. thru Sun. at 11 p.m.; thru 4/27. **Theater for the New City,** 162 Second Avenue (254-1109).

**IN A DRY AND THIRSTY LAND**—Stephen Wardwell's play dealing with the lives of women in prison and how they adjust and maladjust to incarceration; directed by Dianne Kirksey. 4/17-19 at 8 p.m. 4/19 at 3 p.m.; $6. **10th floor Theatre,** Riverside Church, 91 Claremont Avenue (864-2929).

**INTOXICATION**—Strindberg's comedy (his only one), directed by Steven Baker. Thurs. thru Sun. at 8 p.m. ; $5. **Dramatis Personae Theatre,** 25 East Fourth Street (673-4382).

**LUNCHEON WITH LLOXLEY**—Wesley St. John's comedy of manners about an investigative reporter from a tabloid newspaper, a lustful lady, and a jealous husband. 4/21 at 6 p.m., 4/21 and 23 at 4 p.m.; FREE!. **Bruno Walter Auditorium** at Lincoln Center, 111 Amsterdam Ave. (947-9116).

**A MATTER OF LIFE AND DEATH**—Roslyn Drexler's killer-at-large drama, directed by John Vaccaro. Thurs. thru Sun. at 8 p.m.; thru 4/27; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

**MURDER GAME**—A thriller by Tim Kelly, about a woman who runs *Mystery Weekend Tours* at Coldblood Cottage; directed by Don Brenner. Featured in the cast are Susanna Frazer, Megan Hunt, Pamela Whalen, Judith Scarpone, Dea Lawrence, Edward James, and Mark Ankeny. Thurs. thru Sat. at 8 p.m., Sun. at 2 p.m.; $6; thru 4/20. **Park Royal Theatre,** 23 West 73rd Street (279-4200).

**THE NEST**—Franz Xavier Kroetz's story of a couple who are expecting a child and who are struggling to make ends meet. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $6; 4/30 thru 5/11. **Virgil Theatre,** 441 East 6th Street (496-6525).

**PICKAXE**—Play, written and directed by Ana Maria Simo, inspired by the assassination of Trotsky and the paintings of Frida Kahlo. Featured in the cast are Sharon Jane Smith, Kate Stafford, and Alina Troyano. Sat. at 10:30 p.m., Sun. at 8 p.m. thru 5/4. **WOW Theatre,** 59 East 4th Street (254-2807).

**REQUIEM FOR A KING**—Ira David Wood III's play dealing with a group of Elvis Presley Fan Club members who gather every year to bring their hero a cake; directed by Kathryn Ballou. Featured in the cast are Tom Zurich, Jean Anderson, Kate Whitney, Joan Baker, Patricia Mertens, and Florence Hayle. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 5/2. **Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

**ROMANTIC COMEDY**—Bernard Slade's commentary on the modern-day Broadway theater; directed by Bill Kearns. Thurs. thru Sat. at 8 p.m.; Sun. at 3; thru 4/27. **The Kittredge Club,** 109 E. 29th St. (988-0771).

**SH-BOOM!!**—Original musical with book and lyrics by Eric Tait Jr. and music by Tait and Willex Brown Jr.; directed by Stuart Warmflash. It celebrates the early days of rock 'n' roll and examines the changing mores of teen-agers at that time. Thurs. thru Sat. at 7:30, Sun. at 3 p.m.; $8; thru 5/4. **AMAS Theatre,** 1 East 104th Street, third floor (369-8000).

**THE SHADY SIDE**—Stephen Hayes's love triangle—a best-selling author, his actress wife, and a detective—find themselves in a remote lighthouse in Maine with murder on their minds; directed by Peter M. Gordon. Featured in the cast are Bill Van Hunter, Anita Sorel, and Michael Oberlander. Thurs. and Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 7 p.m.; $8; thru 4/27. **Baldwin Theatre,** 160 West 74th Street (799-8190).

**THE SIN EATERS**—Christopher Blake's play, set in post-World War II New York, concerns a militaristic Jewish refugee with an obsessive desire to return to his homeland and rebuild it; directed by Carl Arnold. Featured in the cast are Nina Zoe, Eleanor Garth, Richard Willis, and Tom Nichols. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 4/20. **Actors Outlet,** 120 West 28th Street, (2nd floor) (718/728-2456).

**THE SPANISH TRAGEDIE**—Or *Hieronimo Is Mad Againe,* a pre-Shakespearean classic by Thomas Kyd, dealing with sons and fathers, love and death, and lust for power; directed by Ron Daley. Featured in the cast are Robert Wherry, Allan Barone, R. Sebastian Russ, Rond Durling, Lawrence H. Lustberg, John Greenleaf, Mary Tierney Kelly, and Dan Johnson. Thurs. thru Sat. at 8 p.m., Sun. at 7 p.m.; $8; thru 4/27. **The Riverside Theater,** 165 West 86th Street (877-6810).

**SPIRIT!**—A new cheerleading musical, written and directed by Jack Edmonds, choreographed by Jay Howarth, telling about college life and dealing with love and friendship in early adulthood. Wed. and Fri. at 8 p.m.; thru 4/18. FREE! **Robert Wagner Theatre,** 220 East 7th Street (367-9102).

**THE THREE SISTERS**—Anton Chekhov's comic yet poignant look at the experiences and longings faced by a family in turn-of-the-century Russia. Featured in the cast are Cathy Reinheimer, Sophie Hayden, Cathy Russell, Marc Lutsky, Perry Pirkkanen, William Carrigan, and Dara Norman; directed by Warren Manzi. Wed. thru Sun. at 8 p.m.; thru 4/27; $6. **Courtyard Playhouse,** 39 Grove Street (279-4200).

**TOM SWIFT AND HIS RHYTHM MACHINE**—A musical by Bob McDowell based on the famous boy inventor. Special popup scenery. 4/19-21; $6. **Main Street Theatre,** Roosevelt Island (371-6140).

**NEW YORK TICKET SERVICE**
For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

# ART
## EXHIBITIONS

## GALLERIES

**Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.**

### *SOLOS*

### *Madison Avenue and Vicinity*

**PIERRE ALECHINSKY**—Paintings from the past 25 years, thru 5/17. Lefebre, 47 E. 77th (744-3384).

**JEAN ARP/JOAN MIRO**—Sculpture by both, thru 4/30. Weintraub, 992 Madison (879-1195).

**JUHANA BLOMSTEDT**—Recent paintings and charcoal drawings by a Finnish artist, thru 5/2. ASF, 127 E. 73rd (879-9779).

**KIB BRAMHALL**—Paintings of deserted beaches, thru 4/26. Coe Kerr, 49 E. 82nd (628-1340).

**ENRICO DONATI**—Recent abstract paintings, thru 4/26. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

**MARIE EGNER**—Paintings by this Austrian Impressionist, thru 4/25. Austrian Institute, 11 E. 52nd (759-5165).

**RENE GENIS**—Paintings of the Island of Reunion in the Indian Ocean, thru 5/10. Findlay, 984 Madison (249-2909).

**AHARON GLUSKA**—Paintings and drawings, thru 5/3. Urdang, 23 E. 74th (288-7004).

**ANTONIUS HOECKELMANN**—Recent sculpture and drawings, thru 4/30. Kren, 22 E. 65th (861-9933).

**PETER JONES**—Still-life and landscape paintings, thru 4/26. Adler, 21 E. 67th (249-2450).

**DESSA KALLOS**—Large-scale, expressionistic paintings of leaves, thru 4/25. Automation Townhouse, 49 E. 68th St. (794-3260).

**JEFFREY KRONSNOBLE**—Recent illusionistic paintings, thru 4/26. ACA, 21 E. 67th (628-2440).

**RAMIRO LLONA**—Drawings and other works on paper that are evocative of landscapes, thru 4/26. Haime, 1000 Madison (772-7760).

**REGINALD MARSH**—Paintings and works on paper, thru 4/19. Hirschl & Adler, 21 E. 70th (535-8810).

**CHARLES MAURIN**—"Peintures au Vaporisateur"—spray watercolors made in the 1890s, thru 5/3. Goldschmidt, 1117 Madison (879-0070).

**JOAN MITCHELL**—Twenty-one new paintings, thru 5/10. Fourcade, 36 E. 75th (535-3980).

**OWEN MORREL**—"Atlas" sculpture and related drawings, thru 5/10. McCoy, 19 E. 71st (570-2131).

**MASANOBU NIHEI**—Figure paintings, thru 4/26. Sindin, 1035 Madison (288-7902).

**VAN DEARING PERRINE**—Paintings of the Palisades, from 1902–1912, thru 5/17. Graham, 1014 Madison (535-5767).

**HARRY ROSEMAN**—Cut-paper collages, thru 4/26. Davis & Langdale, 231 E. 60th (838-0333).

**HUGO SCHEIBER**—A retrospective by this Futurist, thru 6/30. Kovesdy, 897 Madison (737-4563).

**REEVE SCHLEY**—Watercolors of land and seascapes, thru 4/26. Graham Modern, 1014 Madison (535-5767).

**SCOTT SHERK**—Painted mixed-media sculptures of wood and aluminum, 4/17–5/17. Cecil, 16 E. 72nd (517-3605).

**MAURICE SIEVAN**—Figurative paintings from the late '50s and early '60s, thru 4/26. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

**MARIO SIRONI**—Figurative paintings and works on paper, thru 5/31. Silberberg, 16 E. 79th (861-6192).

**EVE SONNEMAN**—Oil paintings, watercolors, and photographs, thru 5/3. Castelli, 4 E. 77th (288-3202).

**CY TWOMBLY**—Eight major paintings from 1955–1969, thru 5/10. Hirschl & Adler Modern, 851 Madison (744-6700).

**VARLIN**—Large-scale portraits and landscapes by this Swiss artist whose real name was Willy Guggenheim, thru 5/17. Bernard, 33 E. 74th (988-2050).

### *57th Street Area*

**PAT ADAMS**—Mixed-media works on paper, thru 5/17. Zabriskie, 724 Fifth (307-7430).

**BROOKS ANDERSON**—Realist landscape paintings, thru 4/26. Schmidt-Bingham, 41 W. 57th (888-1122).

**KAREL APPEL**—Recent paintings, thru 4/26. Del Re, 41 E. 57th (688-1843).

**WILLIAM BECKMAN**—Figure paintings from the past four years, thru 4/30. Frumkin, 50 W. 57th (757-6655).

**ELIZABETH BLACKADDER**—Recent watercolors and prints of landscapes, still lifes, and flowers, thru 4/26. Heidenberg, 50 W. 57th (586-3808).

**ERNST CARAMELLE**—A conceptual installation and works on paper by an Austrian artist, thru 4/26. Tilton, 24 W. 57th (247-7480).

**BARBARA CUSHING**—Recent landscape paintings, thru 4/23. Schoelkopf, 50 W. 57th (765-3540).

**BRAD DAVIS/THOMAS STIMM**—Large-scale paintings of Colorado mountain landscapes/Ceramic sculpture. Thru 4/26. Solomon, 724 Fifth (757-7777).

**STUART DAVIS**—Oil paintings and drawings made in Provincetown and Gloucester, thru 4/26. Borgenicht, 724 Fifth (247-2111).

**STUART DIAMOND**—Painted constructions, thru 5/7. McKee, 41 E. 57th (688-5951).

**LYDIA DONA**—Large-scale oil on acrylic on canvas paintings with technological and organic imagery, thru 5/31. Luhring, Augustine & Hodes, 41 E. 57th (752-3366).

**ANTONIO LOPEZ GARCIA/LISA FONSSAGRIVES-PENN**—Paintings, sculptures, and drawings/Sculptures. Thru 4/26. Marlborough, 40 W. 57th (541-4900).

**CLEVE GRAY**—Figurative paintings in a series entitled, "The Resurrection," thru 5/7. Armstrong, 50 W. 57th (582-8581).

**JOHN HELIKER**—Figure, landscape, and still-life paintings, thru 4/26. Kraushaar,724 Fifth (307-5730).

**RICHARD HUNT**—Recent sculpture, thru 5/1. Dintenfass, 50 W. 57th (581-2268).

**BILL JENSEN**—Paintings and drawings, thru 4/19. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

**YVES KLEIN**—Monochrome paintings and sponge reliefs, 4/16–5/31. Janis, 110 W. 57th (586-0110).

**JONATHAN LASKER**—Recent abstract paintings, thru 4/26. De Nagy, 41 W. 57th (9421-3780).

**IBRAM LASSAW**—Recent "space" sculpture, including both large and small-scale works, made of such materials as bronze, nickel, silver and brass, thru 4/23. Deutsch, 20 W. 57th (765-4722).

**PETER LOFTUS/POLLY KRAFT**—Large-scale oil paintings of coastal landscapes/Still-life paintings of objects from the artist's studio. Thru 4/29. Fischbach, 24 W. 57th (759-2345).

**G. DANIEL MASSAD**—Pastels of still-life arrangements, thru 5/3. Tatistcheff, 50 W. 57th (664-0907).

**ISAMU NOGUCHI**—Seven recent large-scale stone sculptures of carved basalt, thru 4/26. Pace, 32 E. 57th (421-3292).

**KENNETH NOLAND**—Recent large-scale acrylic paintings with concentric diamonds superimposed on each other, thru 4/26. Emmerich, 41 E. 57th (752-0124).

**MILTON RESNICK/MARTHA DIAMOND**—Recent oil paintings by both, thru 5/3. Miller, 41 E. 57th (980-5454).

**RICHARD SHAW**—New porcelain sculptures, thru 4/30. Frumkin, 50 W. 57th (757-6655).

**BARBARA SIEGEL**—Paintings of pigeons in urban settings, in acrylic and oil stick, thru 5/10. Pearl, 38 E. 57th (838-6310).

**JERALD SILVA**—Large-scale watercolors of figures in states of tranformation, thru 4/26. French, 41 W. 57th (308-6440).

**MICHELLE STUART/JACQUELINE PONCELET**—Mural-sized encaustic paintings with organic materials embedded in them/Ceramic works. Thru 4/26. Protetch, 37 W. 57th (838-7436).

**DONALD SULTAN**—Large-scale paintings of cityscapes and landscapes on vinyl tile, in oil and latex, plus drawings, thru 4/26. Blum Helman, 20 W. 57th (245-2888); Blum Helman Warehouse, 80 Greene.

**JAMES WOLFE**—Recent painted steel sculptures, thru 5/3. Emmerich, 41 E. 57th (752-0124).

### *East Village*

**ABRAMOWITZ**—Paintings of nudes, thru 4/30. Katz, 6 Ave. A (966-8055).

**BRUCE A. ANDERSON**—Recent paintings with jarring colors and shapes, thru 4/27. Bockley, 66 E. 7th (420-9835).

**POLLY APFELBAUM**—Iconographic wooden sculptures, thru 4/27. Salvador, 216 E. 10th (228-3165).

**SOL AQUINO**—Figurative paintings and drawings, thru 4/27. Area X, 200 E. 10th (477-1177).

**SCOTT R. BELVILLE**—Mixed-media paintings, thru 5/4. Jus de Pomme, 338 E. 11th (674-5389).

**PAUL BENNEY**—Paintings that incorporate gold leaf and metal cages, thru 5/4. P.P.O.W., 216 E. 10th (477-4084).

**ELLEN CAREY**—Recent Polaroid portraits, thru 4/20. Art City, 439 E. 9th (420-0867).

**SUZAN ETKIN**—Paintings and drawings with body prints in them, thru 5/4. Postmasters, 66 Ave. A (477-5630).

**PHYLLIS GALEMBO/JEFF WILLIAMS**—Photographs of the Olokun shrines from Benin Nigeria/Wood carvings from North Carolina. Thru 5/11. Bridgewater, 208 E. 7th (505-9977).

**ARTHUR GONZALEZ**—Recent clay sculptures, thru 5/1. Sharpe, 175 Ave. B (777-4622).

**GRACE GRAUPE-PILLARD/ROGER CUTFORTH**—Colorful paintings of people the artist encounters on the street/Cibachrome portraits. Thru 4/20. Bromm, 170 Ave. A (732-6196).

**DRAGAN ILIC**—An installation of paintings and audio/video, thru 4/27. Ground Zero, 339 E. 10th (473-5995).

**BILL KANE**—Mixed-media works that combine large photographic blow-ups of graffitied walls from Berlin and the East Village with neon, wood, paint, barbed wire, and found objects, thru 4/27. Mission, 433 E. 6th (473-2443).

**STEPHEN LACK**—New paintings, thru 4/20. Mansion, 167 Ave. A (477-7331).

**MICHAEL LEWIS/PHILIP TSIARAS**—Recent paintings of atmospheric, twilight settings/Paintings from his "Liquid Portrait" and "Animal" series. Thru 4/27. M-13, 413 E. 9th (505-9016).

**CHRISTOPHER LUCAS**—New paintings, thru 5/3. Good, 39 Great Jones (420-9063).

**JULIO MATEO**—A series of geometric paintings that are meditations on the cycle of death, renewal, and flowering seen in nature, thru 4/27. Stokker Stikker, 507 E. 6th (614-0148).

**ROBERT MC CURDY**—500 E. 11th (460-5890). Paintings on fabricated aluminum panels, with color applied in thin streaks, thru 5/4. Shainman, E. 11th (460-5890).

**WILL MENTOR**—Small paintings, thru 5/11. Wolff, 513 E. 6th (460-5844).

**TEO MIECZKOWSKI/JIM RADAKOVICH**—Sculptural paintings/Male and female totemic sculptures. Thru 4/27. B-Side, 543 E. 6th (477-6792)

**WAYNE MILLER**—New small paintings of still lifes, interiors, and symbolic forms, thru 4/27. Pictogram, 443 E. 9th (505-5576).

**IZHAR PATKIN**—"Black Paintings," that are stencils on black rubber curtains, thru 5/4. Limbo, 647 E. 9th (475-5621).

**KATHERYN ANNE SINS**—Narrative sculptures that depict cockroaches as humans living in New York, thru 5/4. Now, 430 E. 9th (674-3211).

**NANCY SMITH**—Large-scale acrylic paintings and watercolors, thru 4/27. Cerigo, 202 Ave. A (777-2579).

**ERIC SPARRE**—Oil paintings of the city at night, thru 4/25. La Galleria, 6 E. 1st (505-2476).

**DAN WOFFORD/JAMES MERRELL**—New paintings by both, thru 4/20. Mokotoff, 735 E. 9th (674-4677).

## *SoHo and TriBeCa*

**JOHN BALDESSARI**—Photographic works composed of found images, such as movie stills, thru 4/26. Sonnabend, 420 W. Broadway (966-6160).

**MIQUEL BARCELO**—Large-scale figurative paintings, thru 5/3. Castelli, 142 Greene (431-6279).

**GEORG BASELITZ**—Four new paintings of pastoral scenes, thru 4/26. Boone, 417 W. Broadway (431-1818).

**TOM BILLS**—Recent sculpture, 4/17–5/17. Plumb, 81 Greene (219-2007).

**PETER A. BRADLEY**—Painted steel sculpture, thru 5/7. Hirondelle, 476 Broome (925-1538).

**MARCEL BROODTHAERS**—John Gibson's own collection of prints and multiples by Broodthaers, thru 4/30. Gibson, 568 Broadway (925-1197).

**BROTO/PETER FLETCHER**—Psychological and spiritual treatments of figure and landscape in paintings by both. Thru 5/3. Germans van Eck, 420 W. Broadway (219-0717).

**PAOLO BUGGIANI**—A series of paintings depicting Mediterranean landscapes, plus metal and wood sculptures of imaginary creatures, thru 4/26. Sander, 51 Greene (219-2200).

**ALBERTO BURRI**—Paintings from 1953–1986, thru 4/26. DiLaurenti, 383 W. Broadway (925-5100).

**PIZZI CANNELLA**—New paintings, some of which include landscapes, thru 5/1. Nosei, 100 Prince (431-9253).

**KATHARINE T. CARTER**—New paintings, thru 5/31. Bromm, 90 W. Broadway (732-6196).

**COCKRILL/JUDGE HUGHES**—Collaborative paintings in a series entitled, "Family Life: The Post War Years," with cartoon-like, often obscene imagery, thru 5/3. Semaphore, 462 W. Broadway (228-7990).

**MAX COLE/JIM JACOBS**—Drawings/Paintings and sculpture. Thru 5/3. Oscarsson Siegeltuch, 568 Broadway (431-3550).

**GEORGE CONDO**—Recent paintings that appropriate images from art history, thru 4/26. Gladstone, 99 Greene (431-3334).

**WILLIAM FARES**—Recent abstract paintings, thru 4/26. Greenwald, 181 Mott (219-1642).

**CLAUDE FEUILLET**—Paintings of French landscapes and jungles, thru 5/18. Naifs et Primitifs, 172 Prince (925-0918).

**GIUSEPPE GALLO**—New works, thru 4/19. Sperone Westwater, 142 Greene (431-3685).

**KEN GOODMAN/YVONNE JACQUETTE**—Paintings and drawings of the archetypal male in contemporary urban life/Paintings depicting aerial night views of Tokyo. Thru 5/3. Alexander, 59 Wooster (925-4338).

**APRIL GORNICK**—Visionary landscape scenes, in oil paintings and charcoal drawings, thru 5/10. Thorp, 103 Prince (431-6880).

**ROBERT GROSVENOR/PETER CAMPUS**—Recent sculptures/14 landscape photographs in large and small format. Thru 4/26. Cooper, 155 Wooster (674-0766).

**STEVE HAWLEY**—Recent paintings and works on paper with spiritual themes, thru 4/30. Milliken, 98 Prince (966-7800).

**EDWARD HENDERSON**—Paintings and works on paper, thru 5/10. Lorence-Monk, 568 Broadway (431-3555).

**STANISLAV HORVATH**—Paintings of strange scenes and edifices constructed according to a simplified geometry, thru 4/27. Blom & Dorn, 164 Mercer (219-0761).

**JOHN HULTBERG**—Land, sea, and cityscape paintings in a post-cubistic style, thru 5/10. Shapolsky, 99 Spring (334-9755).

**ALEXIS HUNTER**—Paintings of mythological beasts in landscapes, thru 4/30. Totah-Stelling, 152 Wooster (475-8330).

**JOEL JANOWITZ**—Abstracted landscape paintings and still-life compositions inspired by a recent trip to Italy, thru 4/26. Munroe, 415 W. Broadway (226-0040).

**TED JEREMENKO**—Paintings of colonial and salt box houses, thru 5/3. Pellicone, 47 Bond (475-3899).

**GRACE KNOWLTON**—Sphere-shaped sculptures painted with calligraphic marks, thru 4/26. Twining, 568 Broadway (431-1830).

**KOMAR & MELAMID**—Large multi-panel paintings that mix historical events and autobiographical references, thru 5/10. Feldman, 31 Mercer (226-3232).

**LEONARD KOSCIANSKI**—Narrative paintings in which animals play out symbolic dramas, thru 4/26. Kind, 136 Greene (925-1200).

**LES LEVINE**—Giant drawings made from images calculated with computer assistance, thru 4/26. Carpenter + Hochman, 420 W. Broadway (219-0110).

**GEORGE LONGFISH**—Expressionistic paintings with Native American symbols, thru 5/3. Steinbaum, 132 Greene (431-4224).

**MICHAEL LUCERO**—New ceramic works, thru 4/26. Cowles, 420 W. Broadway (925-3500).

**CHRIS MACDONALD**—Sculpture and drawings, thru 4/26. Brown, 100 Greene (219-1060).

**DAVID MACH**—A sculptural installation of motorcycles suspended on common objects and children's toys, thru 4/28. Toll, 146 Greene (431-1788).

**DESPO MAGONI/GARRISON ROOTS**—Paintings of single figures and pairs that are about relationships and suffering/An installation. Thru 4/26. Alternative Museum, 17 White (966-4444).

**RUSSELL MALTZ/LINDA LEVIT**—Paintings by both, thru 5/3. Condeso/Lawler, 76 Greene (219-1283).

**STEPHAN MCKEOWN/BARBARA SANDLER**—Visionary paintings by both, thru 5/7. Segal, 568 Broadway (431-0010).

**JOHN MCNAMARA**—Monumentally-scaled abstract paintings in black semi-gloss oil and alkyd enamel, plus paintings on paper, thru 4/23. Cutler, 164 Mercer (219-1577).

**JAY MILDER**—A retrospective of paintings, works on paper, and sculpture, from 1960 to the present, thru 4/30. Green, 152 Wooster (982-3993).

**GREGOIRE MULLER**—New oil paintings, thru 4/30. Gruenebaum, 415 W. Broadway (966-3646).

**JOHN NESBITT**—Painted aluminum sculpture, thru 5/10. Pietrasanta, 81 Franklin (219-3128).

**MICHAEL OTTERSEN/KEN TISA**—New paintings and sculptures, thru 5/3. Wood, 127 Spring (431-6003).

**MANUEL PARDO**—Psychological portraits of androgynous characters painted in a cubistic style, thru 5/3. Schreiber/Cutler, 171 Spring (925-1441).

**CAROLYN PARKER/WILMA PARKER**—Paintings of architectural facades and interiors/Botanical paintings. Thru 5/17. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat. 12-5.

**ANTHONY POLIZZI**—Recent wall sculpture and paintings on paper, thru 4/27. Littlejohn-Smith, 133 Greene (420-6090).

**MICHAEL RABIN**—Welded steel sculptures of women, thru 5/11. Pleiades, 164 Mercer (226-9093).

**JOSEPH RAFAEL**—New oil paintings and watercolors, some of which are Japanese landscapes, thru 5/14. Hoffman, 429 W. Broadway (966-6676).

**TERRY ROSENBERG**—Drawings of the figure, thru 5/3. Stoler, 13 White (966-5090).

**DAVID SALLE**—Recent paintings in which the dancer Karole Armitage is a central figure, thru 5/3. Castelli, 420 W. Broadway (431-5160).

**MARK TANSEY**—Recent large-scale figurative paintings that make reference to art history, thru 5/10. Marcus, 578 Broadway (226-3200).

**JILL VINEY**—An installation of wall sculpture, thru 4/19. 14 Sculptors, 164 Mercer (966-5790).

**ANDY WARHOL**—His "Disaster" paintings, from 1963, thru 6/14. DIA Art Foundation, 77 Wooster (431-9232).

## *Other*

**MICHAEL CHANDLER**—New abstract paintings, thru 5/6. Ala, 32 W. 20th (741-3344).

**JUDY CHICAGO**—Large-scale "needleworked" paintings, drawings, and prints in a series entitled "The Birth Project," thru 6/15. Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500).

**THOMAS LAWSON**—Paintings that are a synthesis of abstraction and representation, thru 5/5. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

**ROBERT TERRY**—Paintings of urban and pastoral landscapes, thru 5/4. Bernarducci, 17 E. 17th (206-7578).

**ANNA GOTH WERNER**—Paintings of modern architectural interiors, thru 4/27. Lincoln Center, Concourse Level (580-4673).

**ROBERT WILSON**—Stage drawings in a series entitled, "Medea and Parsifal," thru 5/4. Lehman College, Bedford Park Blvd. West, Bronx (960-8731).

# *GROUP SHOWS*

## *Madison Avenue and Vicinity*

**ARSENAL**—Fifth at 64th, in Central Park (360-8141). "The New Response: Contemporary Painters of the Hudson River," with works by Clark, Cote, Downes, Nice, Poor, Sleigh, Sullivan; thru 5/2.

**C.D.S.**—13 E. 75th (772-9555). "Artists Choose Artists IV," with works by Applebroog, Komar & Melamid, Michals, Morton, Soyer, Tansey, others; thru 5/3.

**DAVIDSON**—43 E. 78th (734-6702). Works by Buckner, Campbell, Connors, Nesbitt; thru 4/26.

**GOETHE HOUSE**—1014 Fifth (744-8310). Dioramas and panels depicting Nuremberg from 1835 to 1985; thru 6/14.

**HAMILTON**—19 E. 71st (744-8976). Portraits by Aponovich, Bailey, Beckman, Close, Golub, Hockney, Katz, others; thru 5/3.

**MC CARRON**—1014 Madison (772-1181). Works on paper from the 16th–20th centuries, by Cranach the elder, Durer, Mola, Van Rijn, others; thru 5/14.

**PERLOW**—980 Madison (517-5858). Abstract sculpture by Henselmann, Rubin, Stein; thru 4/30.

**SHEPHERD**—21 E. 84th (861-4050). Paintings by Pre-Raphaelites and Academics, including Burne-Jones, Grimshaw, Hunt, Rossetti, others; thru 4/26.

**SPANIERMAN**—50 E. 78th (879-7085). Paintings by Bierstadt, Cassatt, Chase, Inness, Lane, Prendergast, Sheeler, others; thru 6/21.

**STONE**—48 E. 86th (988-6870). Works by Baribeau, Clive, Sheehan; thru 4/30.

**WILLARD**—29 E. 72nd (744-2925). Part one of a 50th anniversary exhibition, with works by Calder, Dehner, Feininger, Ferren, Graves, Klee, Lippold, Smith, Tobey, others; thru 5/10.

## *57th Street Area*

**FITCH-FEBVREL**—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 5/17.

**ROSS**—162 W. 56th (307-0400). Recent paintings by Abrams, Hermansader, Hilsdrew, Luce, Pugh, Torlen; thru 4/30.

**ST. ETIENNE**—24 W. 57th (245-6734). Works by Expressionist painters, including Corinth, Feininger, Kirchner, Kokoschka, Munch, Schiele, others; thru 5/10.

## *East Village*

**9TH PRECINCT**—309 E. 5th (982-7933). Paintings, sculpture, and photography by gallery artists; thru 5/9.

**PARKER/SMALLEY**—322 E. 11th (228-7023). Paintings on paper by Amos, Doo, Gesualdi, Iberti, Loe, Malott, Wynee; thru 5/4.

**P.S. 122**—409 E. 9th (228-4249). "Gallery Invitational Benefit 1986"; thru 4/27.

**S.R. RAGE**—430 E. 9th (460-8601). "Archeology of the Mind," with works by Liebiskind, Rakhamimov, Sharrad; thru 4/20.

## *SoHo and TriBeCa*

**ART IN GENERAL**—79 Walker (219-0473). Three-dimensional works by Brock, Donegan, Hardinger, Mastrangelo, Weisberg; thru 4/26.

**BASKERVILLE & WATSON**—578 Broadway (925-1955). Works by Fishman, Fujita, Heeks, Humphrey, Kendrick, Komoski, Le Va, Pfaff; thru 4/26.

**DAVIS**—568 Broadway (219-1444). Inaugural exhibition, with works by Belag, Feinberg, Gitlin, Lee, Lieberman, Parcher, Wilson; thru 5/15.

**EXIT**—578 Broadway (966-7745). A show of art works selected by various dealers; thru 4/26.

**49TH PARALLEL**—420 W. Broadway (925-8349). "A Measure of Concensus: Canadian Architecture in Transition"; thru 4/26.

**HUDSON**—105 Hudson (966-1399). Recent paintings by Bayer, Harryn, Henneman; thru 5/3.

**KNOWLTON**—153 Mercer (431-8808). Drawings by Coogan and Mussoff, constructions by von Reckling-hausen; thru 4/29.

**METRO PICTURES**—150 Greene (925-8335). "Signs of Painting," with works by Bickerton, Goldstein, Halley, Levine, McCollum, Miller, Robinson, Rockenschaub, Taafe; thru 4/26.

**MOONMADE SPACE**—229 Mott (226-2108). Works that have sexual abuse of women and children as a theme, by Johnson, Rahmani, Ramotar, Sligh, Spero; thru 4/26.

**SCHIFFER**—448 W. Broadway (477-5699). Works by Farrar, Garvens, Leopold, Linquist, MacNaughton, Montagna; thru 5/4.

## *Other*

**BRONX RIVER**—1087 E. Tremont, Bronx (589-5819). Works by eleven artists who have recently moved to the Bronx; thru 5/3.

**CITY**—2 Columbus Circle (974-1150). Books and graphics by Cobra artists; thru 4/26.

**F.I.T.**—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

**NEW YORK STUDIO SCHOOL**—8 W. 8th (673-6466). "Drawing With Respect to Painting II," with paintings and drawings by Goodwin, Marden, Murray; thru 5/9.

**P.S. 1**—46-01 21st St., L.I.C. (718-784-2084). "Images of the Unknown: An Aesthetic Exploration of Making and Seeing Art,"with works by Byars, Chand, Colette, Horn, McCoy, Parker, Pereire, Pisani, Saret; thru 6/15.

# PHOTOGRAPHY

**MARY ELLEN ANDREWS**—Color photographs of doors in Haiti, thru 5/4. Z, 328 E. 11th (473-0009).

**BILL BRANDT**—Vintage photographs, thru 6/7. Burden, 20 E. 23rd (505-5555).

**JOHN COPLANS/HERBERT LIST**—Nude self-portraits/ Surrealistic photographs. Thru 4/26. Pace/MacGill, 11 E. 57th (759-7999).

**PHILIPPE HALSMAN**—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

**JEAN KALINA**—Photographs of Kathy Acker's "Birth of the Poet," thru 5/3. Castelli, 420 W. Broadway (431-6279).

**KENKELEBA HOUSE**—214-16 E. 2nd (254-5269). Contemporary Afro-American photography from Chicago and New York, by Abernathy, Cowans, Ferrill, Gray, Muhammad, Taylor, others; 4/20–5/18.

**PATRICIA LAMBERT**—Still-lifes of metal machinery, thru 4/30. Ledel, 168 Mercer (966-7659).

**LARTIGUE**—Photographs from 1904 to 1980, thru 5/10. Staley-Wise, 177 Prince (777-1590).

**JANICE MEHLMAN**—Painted silver prints of architectural interiors, thru 4/26. Forum, 1018 Madison (772-7666).

**MUNICIPAL ART SOCIETY**—457 Madison (935-3960). Photographs from Peter B. Kaplan's book, "High on New York," of views of New York taken from dangerous heights, thru 4/28/"Richard Morris Hunt and New York"—original architectural drawings and photographs from the American Institute of Architects Foundation, thru 4/30.

**PRAKAPAS**—19 E. 71st (737-6066). "Masterworks of Modernist Photography," with works by Bayer, Burchartz, Henri, Ray, Rodchenko, Steiner, Vasarely; thru 4/26.

**MILTON ROGOVIN**—Photographs of the Lower West Side in Buffalo, N.Y., thru 4/26. Wolf, 30 W. 57th (586-8432).

**WALTER ROSENBLUM**—Photographs of Pitt Street on the Lower East Side, from 1937–1938, thru 5/2. Baruch, 135 E. 22nd (725-3000).

**W. EUGENE SMITH**—A retrospective of master prints by this photojournalist, thru 5/4. ICP, 1130 Fifth (860-1777) Tue. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50.

**HARVEY STEIN**—Photographs of artists, thru 5/10. Neikrug, 224 E. 68th (288-7741).

**ARTHUR TRESS**—Color cibachrome prints in a series entitled, "Presidential Cabinet," thru 4/26. Twining, 568 Broadway (431-1830).

**TWEED**—52 Chambers (566-1778). Photographic portraits of Latin American musicians, by Adal, Kalisch, Paredes; thru 5/2.

# PERFORMANCE

**BACA DOWNTOWN**—111 Willoughby (718-596-2222). 4/18 at 8: Andy Kirshner in "The Sweetest Interval." $7.

**LA MAMA E.T.C.**—74 A E. 4th St. (475-7710). 4/16–20 (except Mon.) at 7:30: Meredith Monk's "Acts From Under and Above." Tues.–Thurs., Sun., $15; Fri.–Sat., $20. 4/16–27 (Thurs.–Sun. only) at 9: Marta Renzi, Harry Roseman and Daniel Wolff's "Soft Sell." $8.

**LIMBO**—647 E. 9th (228-3000). Thurs.–Sun., thru 5/11, at 8: Rhodessa Jones and Idris Ackamoor in "The Legend of Lily Overstreet." $10.

**THE KITCHEN**—512 W. 19th (255-5793). 4/18–20 at 11: Music pantomime by Peter Littlefield with music by Evan Lurie, plus performances by Mark Boone Jr., Douglas Bowne, Initia Durley, Suzanne Fletcher, Harvey Perr and Lindzee Smith. $6.

# MUSEUMS

**AMERICAN MUSEUM OF NATURAL HISTORY**—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926: Renaissance Man . . . Gypsies: Photographs by Jan Yoors, 1930s – 1970s; thru 7/9.

**ASIA SOCIETY**—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan.

**BRONX MUSEUM OF THE ARTS**—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20 . . . Variations On A Theme: Collaged Sculptures by Rhoda Sherbell; thru 4/24 . . . Through a Master Printer: Robert Blackburn and the Printmaking Workshop; thru 5/5.

**BROOKLYN MUSEUM**—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsay, Paris; thru 5/5 . . . Curator's Choice: The Arts of Central Africa; thru 6/30.

**COOPER-HEWITT MUSEUM**—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Toys

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from the Nuremberg Spielzeugmuseum; thru 5/11 . . . Playing Cards; thru 5/25 . . . La Nijinska: A Dancer's Legacy; thru 7/13.

**FRAUNCES TAVERN MUSEUM**—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. The Healing Arts in Early America; thru 6/20.

**FRICK COLLECTION**—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

**GUGGENHEIM MUSEUM**—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27 . . . Charles Seliger; thru 5/18 . . . By the Muse Inspired; thru Nov.

**JEWISH MUSEUM**—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15 . . . Art and Exaltation: Treasures of the Jewish Museum; thru 8/87 . . . Justice in Jerusalem Revisited: The Eichmann Trial 25 Years Later; thru 5/11.

**METROPOLITAN MUSEUM OF ART**—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/1 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . In Pursuit of Abstraction: American Prints 1930–1950; thru 5/4 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 5/4 . . . The Architecture of Richard Morris Hunt; thru 8/15 . . . Gothic and Renaissance Art in Nuremberg; thru 6/22 . . . Rodin: The B. Gerald Cantor Collection; 4/19–6/15 . . . The Michael C. Rockefeller Wing: Recent Acquisitions; thru 7/13. **The Cloisters,** Fort Tryon Park (923-3700). Tues.–Sun. 9:30-4:45. Medieval Collection.

**PIERPONT MORGAN LIBRARY**—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . The Brothers Grimm and German Fairy Tales; thru 4/20 . . . Gustav Mahler (1860–1911); Franz Liszt (1811–1886); 4/17–7/31 . . . Pre-Romanesque Masterpieces of Illumination; 4/17–7/31.

**MUSEUM OF AMERICAN FOLK ART**—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

**MUSEUM OF BROADCASTING**—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic, and comedy shows. Also special screenings daily . . . Discovery: James Dean: The Television Work; thru 4/29.

**MUSEUM OF HOLOGRAPHY**—11 Mercer St. (925-0526). Tues.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 4/27 . . . Illusion: Between Life and Art; thru 9/14.

**MUSEUM OF MODERN ART**—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. . . . Richard Serra: Sculpture; thru 5/13 . . . Projects: Win Knowlton; thru 4/22 . . . W. Grancel Fitz: Advertising Photographs 1929–1939; thru 6/24.

**MUSEUM OF THE AMERICAN INDIAN**—Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

**MUSEUM OF THE CITY OF NEW YORK**—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Statue of Liberty Centennial; thru 11/9 . . . The Three-Penny Opera as Seen by Arbit Blatas; 4/22–9/1 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

**NASSAU COUNTY MUSEUM OF FINE ART**—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free. Alice Neel: Paintings and Drawings; thru 5/18.

**NATIONAL ACADEMY OF DESIGN**—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . 161st Annual Juried Exhibition; thru 5/4.

**NEW MUSEUM OF CONTEMPORARY ART**—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Women, Men, and Children Working As Artists; thru 6/12 . . . "Sots Art," thru 6/12.

**NEW-YORK HISTORICAL SOCIETY**—Central Park West at 77th St. (873-3400). Tues.–Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

**NEW YORK PUBLIC LIBRARY**—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Extraordinary Years; thru 4/30 . . . Designs in Jazz By David Stone Martin; thru 6/14. **Lincoln Center**, 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17 . . . **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

**QUEENS MUSEUM**—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.–Fri. 10–5; Sat.–Sun. 12–5:30. Contribution suggested. Margaret Rosengren: Paintings and Drawings; thru 5/4 . . . The Richmond Hill Series: Paintings by Irene Buszko; thru 5/18 . . . After Matisse; thru 5/25 . . . "Fish Condos" by Joey Skaggs; thru 5/25.

**STUDIO MUSEUM IN HARLEM**—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1:50; children 50¢. Al Loving: Departures; thru 6/12 . . . Howardena Pindell: Odyssey; thru 6/12 . . . The Hale Woodruff Memorial Exhibition: Emerging Artists From the Southwest; thru 6/12.

**WHITNEY MUSEUM**—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; thru 6/15. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

## AUCTIONS

**CHRISTIE'S**—502 Park Ave., at 59th St. (546-1000). 4/16 at 10: Old Master Paintings. On view from 4/11. 4/19 at 10:30: English Furniture and Decorations. On view from 4/12. 4/22 at 10: Contemporary Prints. On view from 4/17. Note: 4/22 at 7: Free lecture by Richard Wunder on Aspects of 19th Century American Sculpture. **East,** 219 E. 67th St. (606-0400). 4/16 at 2: Old Master, European, and American Paintings. On view from 4/12. 4/22 at 10: Furniture, Decorative Objects, Prints, Porcelain, and Oriental Rugs from the Stein Estates. On view from 4/18.

**DOYLE**—175 E. 87th St. (427-2730). 4/16 at 10: Americana including Furniture, Paintings, Porcelain, Silver, and Rugs. On view from 4/12. 4/16 at 7: Waterfowl and Shorebird Decoys. On view from 4/12.

**PHILLIPS**—406 E. 79th St. (570-4830). 4/17 at 6: Antique and Modern Jewelry. On view from 4/12. 4/19 at 10:30 & 2:30: Property from the Estate of Mrs. Duncan Phillips, Washington D.C. On view from 4/12.

**SOTHEBY'S**—York Ave., at 72nd St. (606-7000). 4/16 at 10:15 & 2: Magnificent Jewelry. On view from 4/11. 4/17 at 10:15: Old Master Paintings. On view from 4/12.

# MUSIC AND DANCE

## MUSIC & DANCE DIRECTORY

**Carnegie Hall and Carnegie Recital Hall,** Seventh Ave. at 57th St. (247-7800)

**City Center,** 131 W. 55th St. (246-8989)

**Joyce Theater,** 175 Eighth Ave. at 19th St. (242-0800)

**Lincoln Center:** 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

**Madison Square Garden,** Seventh Ave. at 33rd St. (563-8000)

**Merkin Concert Hall,** Abraham Goodman House, 129 W. 67th St. (362-8719)

**Metropolitan Museum,** Fifth Ave. and 82nd St. (570-3949)

**92nd St. Y,** on Lexington Ave. (427-4410)

**Radio City Music Hall,** Sixth Ave. and 50th St.(757-3100)

**Symphony Space,** Broadway at 95th St. (864-5400)

**Town Hall,** 123 W. 43rd St. (840-2824)

## CONCERTS

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### *Wednesday, April 16*

**BOSTON SYMPHONY ORCHESTRA,** Seiji Ozawa conductor; soloists Jose van Dam, Kathleen Battle, Kenneth Riegel, Philippe Rouillon; the Tanglewood Festival Chorus. Three Tableaux from Messiaen's *St. Francis of Assisi* (N.Y. premiere). Carnegie Hall at 8. $10–$30.

**GUARNERI STRING QUARTET,** with soprano Benita Valente, pianist Andras Schiff. Haydn's Quartet, Op. 54, No. 1; Schoenberg's String Quartet No. 2; Brahms's Piano Quartet No. 2. Alice Tully Hall at 8. $16.

**TOKYO STRING QUARTET,** with oboist Heinz Holliger. Haydn, Boccherini, Mozart, Schumann. 92nd Street Y at 8. $12.50–$17.50.

**GERVASE DE PEYER,** clarinetist, with instrumentalists. Mozart, Prokofiev, Poulenc, others. Merkin Concert Hall at 8. $10.

**GROUP FOR CONTEMPORARY MUSIC**—An evening of 20th-century song with soprano Susan Belling, baritone David Hamilton. Works by Copland, Ives, Weisgall. Carnegie Recital Hall at 8. $8.

**WILSON & MCALLISTER,** duo-guitarists. Works of Bach, Falla, Castelnuovo-Tedesco, others. CAMI Hall, 165 W. 57th St., at 8. $7.

**AN EVENING OF INTIMATE JAZZ**—Kenny Burrell Trio, pianist Roger Kellaway, others. NYU Loeb Student Center, 566 LaGuardia Pl. (598-2027), at 8. $8.50.

**MANNES CONTEMPORARY ENSEMBLE/MANNES PERCUSSION ENSEMBLE**—Works of Cage, Crumb, Lifchitz, Chambers, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

**JUILLIARD STUDENTS**—Alice Tully Hall at 1. Free.

**FRANK MARTORI,** pianist. Lincoln Center Library at 4. Free.

**JOHN SALMON,** pianist. Federal Hall, 26 Wall St., at 12:30. Free.

**CARRIE SMITH,** vocalist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

**JOHN COVELLI,** pianist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

**ANNETTE GINSBERG,** violinist, with pianist Susan Miller. Works by Veracini, Brahms, Mozart. Lehman College Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

### *Thursday, April 17*

**NEW YORK PHILHARMONIC,** Christopher Hogwood conductor; flutist Paige Brook, bassoonist Judith LeClair. Mozart: Symphony No. 35, Mvts. 1, 2, 3; Andante for Flute; Serenade for Winds, K. 388; Divertimento for Strings, K. 136; Bassoon Concerto; Symphony No. 35, Mvt. 4. Avery Fisher Hall at 8. $6–$30.

**Y CHAMBER SYMPHONY,** Gerard Schwarz conductor; flutist Thomas Nyfenger. Overture: *The Creatures of Prometheus* and Symphony No. 1; Reinecke's Flute Concerto, Op. 283. 92nd Street Y at 8. $15.

**BOSTON SYMPHONY ORCHESTRA**—See 4/16.

**GUARNERI STRING QUARTET**—See 4/16.

**MUSIC SPECTRUM,** Boris Berman, director and pianist; flutist Aurele Nicolet, soprano Doris Yarick-Cross; Yale music students. Duparc, Franck, Boulez (U.S. premiere), Debussy (U.S. premiere of an original version). Merkin Concert Hall at 8. $8.

**CONCERT ARTISTS GUILD INTERNATIONAL COMPETITION**—Finalists, including instrumentalists, singers, and chamber ensembles. Carnegie Recital Hall, 1:30–$10:30. Free, on a drop-in basis.

**GWENDOLYN TOTH,** harpsichordist, with tenor Frederick Urrey, recorder artist Adam Gilbert, Lisa Terry on viola da gamba and continuo, and a vocal ensemble. "The Early Harpsichord in Italy, Spain, and the Netherlands." St. John the Evangelist Church, First Ave. at 55th St., at 8. $4.

**MUSIC FOR DANCE**—Liquid, Liquid; A. Leroy with Charles Moulton and Dancers, Lenny Pickett and the Borneo Horns, Gretchen Langheld and Musicians. Kitchen, 512 W. 19th St. (255-5793), at 8:30. $6.

**ZENON FISHBEIN,** pianist. Brahms, Beethoven, Liszt, Ravel. Faculty recital, at Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

**DONNA WISSINGER,** flutist/**SYLVIA KAHAN,** pianist.Copland, Bach, Poulenc. St. Paul's Chapel Broadway at Fulton St., at 12:10. Free.

**ELAINE BERNSTEIN,**soprano/**THOMAS HANNAN,** bass. Lincoln Center Library at 6. Free.

**KATHRYNE BURDETTE,** organist. Works of Bach and Franck. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

**THE SWING STREET BIG BAND**—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

**BRONX ARTS ENSEMBLE ORCHESTRA,** Guillermo Figueroa conductor; soprano Graciela Rivera. A tribute to the singer. Arias and other music by Beethoven, Wolf, Rivera, Rossini, Gonzalez, and Puerto Rican danzas. Hostos Community College, 500 Grand Concourse, at 149th St. (549-1899), at 7. Free.

**BARGEMUSIC**—Violinist Ik-Hwan Bae; cellist Gary Hoffman, violist Paul Neubauer, pianist Joseph Villa. Handel-Halvorsen, Brahms, Dvorak. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

### *Friday, April 18*

**DRESDEN CHAMBER ORCHESTRA** (N.Y. debut), Manfred Scherzer director. Boccherini's Symphony in D; Matthus's *Fixx Visions*; Mendelssohn's Sinfonia No. 10 in b; Mozart's Adagio and Fugue in c, *Eine Kleine Nachtmusik*. Carnegie Hall at 8. $8–$15.

**MUSICA SACRA CHORUS AND ORCHESTRA,** Richard Westenburg conductor; soprano Marvis Martin, mezzo-soprano Linn Maxwell, tenor Thomas Bogdan, bass Bruce Kramer. Vivaldi's *Goria*; Mozart's *Requiem*. Avery Fisher Hall at 7:30. $12–$20.

**NEW YORK PHILHARMONIC,** Martin Turnovsky conductor; pianist Rudolf Firkusny, mezzo-soprano Marilyn Schmiege, Werner Klemperer narrator; New York Choral Artists. Martinu's *Memorial to Lidice*; Novak's *Dido*; Dvorak's Piano Concerto. Avery Fisher Hall at 2. $6–$30.

**ABDULLAH IBRAHIM,** pianist. "Essentially Ellington." Carnegie Recital Hall at 8. $12.

**ROYAL NEW YORK DOO WOPP SHOW**—The Moonglows, the Flamingos, Don & Juan, others. Radio City Music Hall at 8. $16.50, $18.50.

**JEAN REDPATH,** folksinger, with cellist Abby Newton, violist John Graham. Songs of Robert Burns and Haydn's *Scottish Songs*. Town Hall at 8. $8–$15.

**BRIAN SETZER AND THE RADIATION RANCH,** with The Fabulous Thunderbirds and Del Lords. Beacon Theater, Broadway and 74th St., at 8. $17.50.

**LATIN JAZZ ALL STARS**—Ray Barreto, Hilton Ruiz, Andy Gonzalez, Mario Rivera, Nicky Marrero, Steve Turre. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $12.

**JON DEAK: "STEAMY STORIES INVADE CLASSICAL MUSIC"**—The composer, with the Apple Hill Chamber Players, L'Ensemble, with soprano Ida Faiella, Richard Hartshorne, hornist William Purvis. Works by Deak. Symphony Space at 8. $8.

**AMERICAN STRING QUARTET**—Beethoven, Barber, Schumann. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

**TOM PAXTON,** singer-songwriter. P.S. 41, 116 W. 11th St. (594-8833), at 8. $8, children and seniors $4.

**THE CATHEDRAL SCHOOL IN CONCERT**—Parent and faculty musicians' Musicale, with both classical and jazz on the program. House of the Redeemer, 7 E. 95th St. (865-8400), at 8. A benefit. $15.

**DANIELLE WOERNER,** soprano, with pianist Andrea Goodzeit. Songs by O'Neal, Hagen (premiere), Mahler, Poulenc, others. St. Michael's Hall, 225 W. 99th St. (242-3736), at 8. $6.

**JAN DEGAETANI,** mezzo-soprano/**LUCY SHELTON,** soprano/**GILBERT KALISH,** pianist. Music for Mobilization: Mozart, Mendelssohn, Cole Porter. Church of Holy Trinity, 316 E. 88th St. (533-0008), at 8. $8.

**LESTER BOWIE/OLIVER LAKE,** others. Benefit for Musicians of Brooklyn Initiative. Cooper Union, Third Ave. and 7th St. (254-6374), at 8.

**JUILLIARD STUDENTS**—Alice Tully Hall at 8. Free.

**THE KINANDERS PRESENT**—Music for the piano by Schumann; operatic excerpts. Hotel Wellington, Seventh Ave. and 55th St., at 7:30. Contribution.

**PHILL NIBLOCK**—Experimental music, "Movement of People Working," which includes films, and Arthur Stidfole and Susan Stenger with music for bassoon and flute. Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $5.

**GUY LOMBARDO ORCHESTRA,** Art Mooney conductor-/**PATTI PAGE.** Brooklyn Center, Brooklyn College, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $14–$20.

**QUARTET MONTAGE**—Beethoven, Brahms, Bartok, Puricelli works for violin, cello, clarinet, and piano. Brooklyn College Levenson Theater, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

### *Saturday, April 19*

**Y CHAMBER SYMPHONY,** Gerard Schwarz conductor; baritone Hakan Hagegard. Weisgall's *Tekiatot* (world premiere); Six Monologues from Martin's *Jedermann*; Reinecke's Flute Concerto in D, Op. 283; Beethoven's Symphony No. 1. 92nd Street Y at 8. $12.50–$17.50.

**THE COLLEGIATE CHORALE,** Robert Bass conductor; soprano Faye Robinson, countertenor Michael Dash, baritone Ben Holt. Orff's *Carmina Burana*; Thompson's *Alleluia*; Copland's *Las Agachadas* and *Stomp Your Foot*; world premiere of Gordon Getty's new choral work, N.Y. premiere of his Six A Cappella Choruses. Carnegie Hall at 8. $8–$20.

**PHILHARMONIA ORCHESTRA OF YALE,** Otto-Werner Mueller conductor; pianist Paul Badura-Skoda. Beethoven's "Consecration of the House" Overture, Piano Concerto No. 2, and Symphony No. 8. Alice Tully Hall at 3. $12, $15.

**JANET SULLIVAN,** soprano, with pianist Margaret Rolfe. "Songs of Passion": works by Poulenc, Porter, Argento, and from the court of Renaissance Ferrara. Merkin Concert Hall at 8. $10.

**CONTINUUM**—Works by Conlon Nancarrow, including a world premiere, and an audio-visual presentation by Eva Soltes, narrated by John Cage. With violinist Marilyn Dubow, pianist Yvar Mikhashoff, pianists Cheryl Seltzer and Joel Sachs, the Cassatt String Quartet; orchestra. Alice Tully Hall at 8. $8.

**BOSTON EARLY MUSIC FESTIVAL ORCHESTRA,** Trevor Pinnock harpsichordist, concertmaster Daniel Stepner. Boyce's Symphony No. 8; Handel's Concerto for Organ, Op. 4, No. 2; Haydn's Symphony No. 8 in G; Arne's Harpsichord Concerto in g; Handel's *Water Music.* Metropolitan Museum at 8. $10.

**GLORIA BLOCK,** soprano, wiith pianist Roger Rundle. Carnegie Recital Hall at 8:30.

**LENORE ENGDAHL,** pianist. Carnegie Recital Hall at 5:30. $8.

**TRIBUTE TO COMPOSER-MUSICIAN GOMIDAS VARTABED**—Little Orchestra Society, a 150-voice chorus, Rouben Gregorian conductor; violinist Ani Kavafian, bass Ara Berberian. Avery Fisher Hall at 8. $10–$30.

**ROYAL NEW YORK DOO WOP SHOW**—See 4/18.

**SPECTRUM**—With the Arditti Quartet and bassist Barry Guy. Works by Xenakis, Finnissy, Payne, Sellars. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $8.

**GOODMAN CHAMBER CHOIR,** Andrea Goodman director. With the Palisade String Ensemble, guitarist Yascha Kofman, keyboardist Darrell Rosenbluth. Mozart, Billings, Haydn, Milhaud. St. Peter's,Lexington Ave. and 54th St. (254-1717), at 8. $10.

**FOLK FESTIVAL**—*Sing Out!* Magazine's 35th anniversary concert, with Pete Seeger, Ronnie Gilbert with John Bucchino, Josh White Jr. & Robin Batteau, Skyline, Happy & Artie Traum, Cathy Fink, Tahuantinsuyo, and M.C. Bob Norman. Town Hall at 8. $10–$25.

**LYDIA MENDOZA/LOS PREGONEROS DEL PUERTO**—Voices of the Americas—Mexican Vocal Traditions. Washington Square Church, 135 W. 4th St. (362-3366), at 8. $10.

**THREE GENERATIONS OF CHICAGO BLUES**—Valerie Wellington, Joe Willie "Pinetop" Perkins, James Cotton. Beacon Theater, Broadway and 74th St., at 8. $15.50, $17.50.

**VERDI'S REQUIEM,** with combined choruses, soloists. St. Mark's Church, 55 Edgecombe Ave., W. 137th-138th Sts. (926-4400), at 2:30. $10.

**BERNICE JOHNSON REAGON**—A solo concert: "Blue Spirits, a Woman & the Blues." Greenwich House, 27 Barrow St. (431-3009), at 8 and 10. $10.

**RAPPER/RUN DMC**—Def Jam, at the Apollo Theater, 253 W. 125th St. (661-3344), at 3 and 7. $5–$30.

**PUERTO RICO: ENCANTO Y CANCION**—Classical and popular music from the 19th and 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at 8. $16.

**GE GAN-RU/DAVID MACBRIDE,** composers. New music by each, with performers including the Hampshire Quartet and pianist Margaret Leng Tan. Asia Society, 725 Park Ave. (288-6400), at 8. $20.

**MANNES CHORUS,** Amy Kaiser director. Brahms, Carter, Ives, Schubert, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

**FOLK CONCERT**—P.S. 3, Grove at Hudson Sts. (594-8833), at 8:15. $5. Also a country-dance party; $5.

**ESTELLE PARNAS ORINGER,** pianist. D. Scarlatti, Franck, Schumann, Schubert, Engel, Albeniz. Nicholas Roerich Museum, 319 W. 107th St., at 5:30. Free.

**METROPOLITAN ALL STARS,** with Art Blakey Jr. Citicorp Atrium, Lexington Ave. and 54th St., at 5. Free.

**JOHN SALMON,** pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

**ELMAR OLIVEIRA,** violinist, with pianist Robert MacDonald. Works by Beethoven, Bach, Prokofiev, Saint-Saens, Paul Fetler. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 8:30. $9–$12.

**GIDON KREMER,** violinist, with pianist Valery Afanassie. Works by Mozart, Brahms, Schoenberg, Schubert. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

**GUY LOMBARDO ORCHESTRA/PATTI PAGE**—See 4/18.

## *Sunday, April 20*

**CHAMBER MUSIC SOCIETY OF LINCOLN CENTER**—The Emerson String Quartet plays Borodin's Quartet No. 2; Ives's Quartet No. 2; Beethoven's Quartet, Op. 59, No. 1, "Razumovsky." Alice Tully Hall at 5. $15.

**HORACIO GUTIERREZ,** pianist. Works of Beethoven, Chopin, Ravel, Liszt. Avery Fisher Hall at 3. $7–$14.

**GIDON KREMER**—See 4/19. Today, at Carnegie Hall at 3. $10–$17.50.

**JOHN WILLIAMS,** guitarist. Praetorius, Bach, Yocoh, Albeniz, Barrios. Avery Fisher Hall at 7:30. $10–$20.

**RAVI SHANKAR,** sitarist, with Shubho Shankar, sitar, and Kumar Bose, tabla. Carnegie Hall at 8. $12–$20.

**Y CHAMBER SYMPHONY**—See 4/19. Today at 3.

**ORCHESTRA OF ST. LUKE'S,** James Levine conductor; pianist Rudolf Serkin. Beethoven: Overture, *The Ruins of Athens*; Symphony No. 2; Piano Concerto No. 3. Metropolitan Museum at 8. $17.

**RASMA LIELMANE,** violinist, with Arianna Goldina, pianist. Leclair, Brahms, Sturms, Enriquez, Enesco. Merkin Concert Hall at 3. $10–$15.

**LEIGH HOWARD STEVENS,** marimba. Bach, Fissinger, Bernstein-Serry. Merkin Concert Hall at 8. $10.

**CHIEKO KOBASHI,** sopranc/**FUSAKO YOSHIDA,** koto/**DANIEL LOCKERT,** pianist. Alice Tully Hall at 8. $10, $12.50.

**SHARON ANN SCHULTZ,** pianist. Carnegie Recital Hall at 2.

**LIBA SHACHT,** violinist. Carnegie Recital Hall at 5:30.

**JOHN PICKETT,** pianist. Carnegie Recital Hall at 8:30. Mozart, Liszt, Chopin. $7.

**THE STRING REVIVAL,** Howard Shanet conductor. Mozart's Divertimento, K. 138; Creston's Partita for Flute and Violin, with Orchestra; Dvorak's Serenade, Op. 22. Columbia U.'s Low Memorial Library, 116th St. east of Broadway, at 3. $7.

**PIANO DUO SCHNABEL,** Joan Rowland and Karl Ulrich Schnabel, with others. Beethoven, Schubert, Brahms, Debussy, others. Pace U. Schimmel Center, Civic Center campus near City Hall (488-1715), at 3. $5.

**GREENWICH VILLAGE ORCHESTRA** (debut concert), Robert Grehan conductor. Beethoven's *Coriolan* Overture; Holst's *St. Paul's Suite*; Beethoven's Symphony No. 8. Washington Irving High School, Irving Pl. at 16th St., at 3. Free.

**EMILY GOLDEN,** mezzo-soprano. New-York Historical Society, C.P.W. and 77th St (873-3400), at 2. Free with musuem admission, $2.

**A NIGHT OF CHAMBER MUSIC,** the Cosmopolitan Brass Quintet, Adson Trio, others. Works of Bach, Ewald, Mendelssohn, others. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

**MUSIC OF CHINA**—David Mingyue Liang on the *gin* (7-string zither). Metropolitan Museum Uris Auditorium, Fifth Ave. at 81st St. (362-3366), at 2:30. $8.

**BETTYE VOORHES/LAWRENCE JENNINGS**—Classical music. Town Hall at 2:30. $15, $25.

**ARMEN DONELIAN QUARTET**—Citicorp Atrium, Lexington Ave. at 53rd St., at 5. Free.

**SCHOOLS CONCERT**—National Guild of Community Schools of the Arts presents music and dance. Symphony Space at 3. $5.

**QUEENS PHILHARMONIC,** JoAnn Falletta conductor; violinist Charles Rex. Works by Lalo, Bruch, Puccini, Stravinsky. Queens College Colden Center, L.I.E. and Kissena Blvd. (718-793-8080), at 3. $5–$9.

**QUEENS SYMPHONY ORCHESTRA**—"Sounds From the Left Bank"; music by Queens composers Parwez, Ghezzo, Sheng, Hur, Chou. P.S. 1, 46-01 21st St., Long Island City (718-275-5000), at 3. $5.

**DANIEL MCKELWAY,** clarinetist. Snug Harbor Cultural Center, Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 2. $6.

**NEW MUSIC CONSORT**—Oliver Lake, others. P.S. 86, 87-41 Parsons Blvd., Jamaica, at 3. Free.

**BACA/BOARD OF EDUCATION PIANO COMPETITION**—Young players perform. Brooklyn Museum, Eastern Pkwy., at 1:30. Free with museum admission.

**BARGEMUSIC**—See 4/17. Today at 4.

**COLLEGIUM MUSICUM WAGNERIENSIS,** Ronald Cross director. French, Italian, Latin music of Loyset Compere. Wagner College, Alumni Hall, S.I., at 7. Free.

**OMNI ENSEMBLE,** with harpsichordist Gerald Ranck, oboist David Kossoff. Works by Carter, Zelenka, Martino, Haworth. Brooklyn Conservatory of Music, 58 Seventh Ave. (718-622-3300), at 2. $6.

**CONCERTS IN CHURCH SPACES**—**Aardvark Jazz Orchestra,** Mark Harvey director; 17-member group. St. Peter's, Lexington Ave. and 54th St., at 7. $5 . . . **Bronx Arts Ensemble Orchestra,** James Kurtz conductor; Fordham U. Chorus. Rossini, Faure, Gershwin. Fordham Church, Bronx Rose Hill Campus at Southern Blvd., at 3. $7 . . . The **Canby Singers,** Edward Tatnall Canby director. Unaccompanied music by de la Rue, Josquin, Demantius, Schubert, Brahms, others. St. John's in the Village, Waverly Pl. and W. 11th St., at 4. Contribution . . . **Early Music:** baritone Paul Shipper, Peter Lehman on theorbo. 17th-century songs. St. Ignatius, West End Ave. and 87th St., at 8. $5 . . . **Jack A. Grebb,** organist. Works of Bach. St. John the Evangelist, First Ave. and 55th St., at 3. Donation . . . **Mollie Nichols Shuler, David Shuler,** organists. Music for organ, piano, percussion. St. Bartholomew's, Park Ave. and 50th St., at 4. $3 . . . **Mozart Festival Orchestra,** Baird Hastings director; soloists Joyce Hamman, Ray Dotoratos. Thomson, Lully, Parry, Mozart, Vivaldi. First Presbyterian, Fifth Ave. and 12th St., at 4:30. Free . . . **Music Before 1800:** Micaela Comberti, Baroque violin, and Nigel North, lute and theorbo (N.Y. debuts). Corelli and Bach. Corpus Christi, 529 W. 121st St., at 3. $8 . . . **National Association of Composers:** Paul Betjeman conductor. Selbst, Singer, Carl, Bialosky, Betjeman, Brings. Christ and St. Stephen's, 120 W. 69th St., at 3. $6 . . . **New York Choral Society Chamber Singers,** Robert DeCormier director. Haydn, Dowland, Bartok, Britten, others. Metropolitan-Duane, Seventh Ave. and 13th St., at 3. $6 . . . **New York Philharmonic Ensembles.** Bartok, Mozart, Shostakovich. Holy Trinity, 316 E. 88th St., at 5. $10.

## *Monday, April 21*

**ALFRED BRENDEL,** pianist. Liszt's *Premiere Annee: Suisse* and *Deuxieme Annee: Italie.* Carnegie Hall at 8. $10–$17.50.

**CHAMBER MUSIC SOCIETY**—See 4/20. Tonight at 7:30.

**PARNASSUS,** contemporary chamber ensemble, Anthony Korf director. Works of Watrous (world premiere), Martino (U.S. premiere), Stravinsky, Wolpe. Merkin Concert Hall at 8. $7.

**GEORGE MOY,** clarinetist (N.Y. debut), with guest instrumentalists Maxine Feldman, Joseph Rutkowski, Ann Roggen, Richard Spencer, Bruce Wang, Christine Gummere. Brahms, Diamond, Zheng Lu (N.Y. premiere), Hovhaness (N.Y. premiere), Cowell. Carnegie Recital Hall at 8. $9.

**TRULS OTTERBECH MORK,** cellist (N.Y. debut), with pianist Michael Isador. Beethoven, Kodaly, Debussy, Grieg. Town Hall at 8. $7.50, $10.

**JOHN CAGE**—A solo performance: "Mushrooms et Variations," a N.Y. premiere. Diane Brown Gallery, 100 Greene St. (219-1060), at 8 and 10. $10.

**SCOTT JOHNSON,** composer and electric-guitarist. "Music for Electric Band" ( N.Y. premiere). "Bands on the Run," at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

**ANN NEWTON,** pianist. Bach, Brahms, Liszt, Debussy. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

**EARLY MUSIC**—Countertenor Martin Gonzaelz, soprano Nancy Temple, with instrumentalists Jorie Garrigue, Fred Fehleisen, Mollie Glazer, Dongsok Shin. Music of Handel, including two scenes from *Solomon*. St. Ignatius Church, West End Ave. and 87th St., at 8. $5.

**JAMES R. LAWSON,** carillonneur, with carillonneur Joseph C. Davis. Music on the 60th birthday of H.M. Queen Elizabeth II. Purcell, Bach, Walton, Elgar, and, of course, Leen 't Hart's Variations on "God Save the Queen." Riverside Church, the Drive at 122nd St., at noon. Free.

**PETER MALINVERNI QUARTET**—Citicorp Atrium, Lexington Ave. and 53rd St., at 5. Free.

### *Tuesday, April 22*

**NATIONAL ORCHESTRA OF NEW YORK,** Alvaro Cassuto conductor; cellist Janos Starker. Copland's *An Outdoor Overture*; Dvorak's Cello Concerto; Selections from Suites Nos. 1 and 2 of Prokofeiv's *Romeo and Juliet.* Carnegie Hall at 8. $5–$12.

**NEW YORK PHILHARMONIC**—See 4/18. Tonight at 7:30.

**CHAMBER MUSIC SOCIETY**—See 4/20. Tonight at 7:30.

**CLARION CONCERTS,** Newell Jenkins director. Music from Italy, by Clementi, Banchieri, Rossini. Merkin Concert Hall at 8. $10, $12.50.

**DAVID SHIFRIN,** clarinetist, with violinist William Doppmann, violinist Ida Kavafian, violist Toby Appel, cellist Warren Lash. Chihara (world premiere), Prokofiev (N.Y. premiere), Weber, Stravinsky. 92nd Street Y at 8. $7.50–$10.

**DRESDEN CHAMBER ORCHESTRA,** Manfred Scherzer leader. Rossini, Mozart, Shostakovich, Dvorak. Metropolitan Museum at 8. $12.

**BRENDA FITCH FAIRADAY,** soprano, with pianist Margaret Singer. Works of Hahn, Franck, Fairchild, Britten, Tcherepnin, others. Christ and St. Stephen's Church, 120 W. 69th St., at 8. Donation.

**GREITZER ENSEMBLE** (N.Y. debut), Sol Greitzer conductor and violist. Works of Clementi-Greitzer, Barber, Hindemith, Chihara (world premiere). Merkin Concert Hall at 2. $5.

**JAYN ROSENFELD,** flutist, with other instrumentalists. "Crosswinds: Old and New Music for Flute," by Telemann, Fine (N.Y. premiere), Villa-Lobos, Scelsi (N.Y. premiere), Melby, Baustein (world premiere), Dahl, Roussel. Carnegie Recital Hall at 8. $8.

**DONALD ISLER,** pianist. Tribute to Artur Schnabel. Works by Schnabel, Beethoven, Schubert. Symphony Space at 8. $6.

**ANTOLOGIA DE LA ZARZUELA**—Music and dance from Spanish zarzuelas. Felt Forum, Madison Square Garden, through 4/27. Tonight at 8; $12.50–$22.50.

**AN ENSEMBLE OF FRIENDS**—Beethoven, Schubert, Mozart, for voice and instruments. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 8. $6.

**NOEL LEE,** pianist. Works of Debussy. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

**SCOTT JOHNSON**—See 4/21.

**SENIOR CONCERT ORCHESTRA OF NEW YORK,** Daniel Vandersall conductor; violinist Gil Shaham. Carnegie Hall at 2:30. Free.

**COLENTON FREEMAN,** tenor/**NEAL GOREN,** pianist. Music by Purcell, Handel, Ponchielli, Dvorak. Trinity Church, Broadway at Wall St., at 12:45. Free.

**NOREEN GREY TRIO**—Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

## OPERA

### *Metropolitan Opera*

**METROPOLITAN OPERA HOUSE**—Through May 3. Tickets $8–$75. Mon., 4/14, at 6:30: Wagner's *Parsifal*, Levine conducting; Gail Gilmore (debut), Hofmann, Estes, Talvela, Mazura, Robbins. 4/15 at 7: Verdi's *Don Carlo*, Stivender conducting; Millo, Giovanna Casolla (debut), Ciannella, Nucci, Morris, Kavrakos. 4/16 at 8: Verdi's *La Traviata,* Fulton conducting; Daniels, Lima, Clark. 4/17 at 8: Bizet's *Carmen*, Levine conducting; Ewing, Malfitano, Popov, Devlin. 4/18 at 7: *Don Carlo*; same as 4/15, except Rouleau for Kavrakos. 4/19 at 12:30: *Parsifal*; same as 4/14 (broadcast). 4/19 at 8: *La Traviata*; same as 4/16. NOTE: 4/20 at 2:45, the annual Winners Concert of the Met auditions; $5–$25. Mon., 4/21, at 8: *Carmen*, with Bumbry, Pilou, Popov, Edwards.

### *Other*

**DON GIOVANNI,** by Mozart, conducted by Klauspeter Seibel. Juilliard Theater, 155 W. 65th St. (874-7515). 4/16, 18 at 7:30; 4/20 at 2:30. $7, $10.

**UNA COSA RARA,** by Vicente Martin y Soler, a contemporary of Mozart. Vineyard Opera Shop, James Kurtz conductor. 309 E. 26th St. (683-0696). Through 4/27; Fri., Sat. at 7:30; 4/20 at 6; 4/27 at 3. $12.

**TALES OF HOFFMANN,** by Offenbach. Production in both English and French. Amato Opera, 319 Bowery (228-8200). 4/19, 26, 5/3, 10 at 7:30; 4/20, 20, 27, 5/4, 11 at 2:30. $10.

**THE HAUNTED CASTLE,** by Stanislaw Moniuszko. Bel Canto Opera, William B. Williams conducting. Joan of Arc School Theater, 154 W. 93rd St. (986-2290). 4/19 at 8; 4/20 at 3. $15.

**THE MERRY WIDOW,** by Lehar. The Connecitcut Opera (N.Y. debut), Tibor Pusztai conducting a new production. Brooklyn Center, Brooklyn College (718-434-1900). 4/20 at 2. $10–$20.

**LIGHT OPERA OF MANHATTAN**—*H.M.S. Pinafore*, by Gilbert and Sullivan, through 4/20. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends).

## DANCE

### *The Joffrey Ballet*

**NEW YORK STATE THEATER**—Through April 20. Tickets $7–$35. 4/15 at 8: *Italian Suite, The Heart of the Matter, Jeu de Cartes.* 4/16, 17, 18, 19 at 8; 4/20 at 2 and 7:30: *Romeo and Juliet.*

### *Paul Taylor Dance Company*

**CITY CENTER**—Through April 27. $10–$36. 4/15, 18, 23 at 8; 4/27 at 3: *Arden Court, . . . Byzantium, Ab Ovo Usque Ad Mala (From Soup to Nuts).* 4/16, 26 at 8; 4/20 at 3: *Diggity, Nightshade, A Musical Offering.* 4/17, 22 at 8: *From Sea to Shining Sea, Runes, Mercuric Tidings.* 4/19, 24 at 8: *Equinox, Snow White, Junction, Sunset.* 4/25 at 8: *Roses, Last Look, Esplanade.*

### *Murray Louis Dance Company*

**JOYCE THEATER**—Through April 20. Tickets $17. 4/15, 18, 19 at 8: *Schubert, Figura, Hoopla!* 4/16, 17 at 8; 4/20 at 7:30: *Revels, Continuum, Frail Demons, Four Brubeck Pieces.* 4/20 at 2: *A Stravinsky Montage, Porcelain Dialogues, Re-Enter Pierrot, The Station.*

### *Riverside Dance Festival*

**THEATER OF THE RIVERSIDE CHURCH,** the Drive at 120th St. (864-2929). Tickets $7. **Michiyo Tanaka & Dancers,** including two premieres. 4/16, 18 at 8; 4/20 at 2 . . . **Anthony Morgan Dance Company,** with Judith Garay. 4/17, 19, 20 at 8.

### *Other*

**AGLAIA DANCE PRODUCTIONS—American Excess,** a dance-theater piece by Barbara Roesch. 4/17, 18 at 8:30 . . . **Nancy Zendora, Paula Josa-Jones,** in a program of premieres. 4/19 at 8, 4/20 at 3. Middle Collegiate Church, 50 E. 7th St. (228-8108). $6.

**EBONY MAGIC**—World premiere; dance-drama based on the life of New Orleans' voodooiene Marie Laveau. Choreography by Abdel R. Salaam, music by Horace Arnold, for Larry Phillips's conception. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (718-875-9710). 4/18, 19 at 7:45. $12.

**LES BALLETS TROCKADERO DE MONTE CARLO**—Four numbers,including "The Dying Swan." Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833). 4/20 at 8. $10–$14.

**MORNINGSIDE DANCE FESTIVAL**—4/17–27, at Horace Mann Theater, Broadway and 120th St. (924-0077). **Dance Downstairs,** 4/17, 19, 23 at 8; 4/26 at 2. **American Spanish Dance Theatre,** 4/20, 22, 25 at 8; 4/20 at 2. **Cara Gargano and Dancers,** 4/20, 22, 25 at 8; 4/27 at 2. **Magic Movers Danscompany,** children's theater, 4/19 at 11 a.m. and 2. $5–$10.

**MOVING SOUND CONCERT #2**—Six solos, with live music. St. Mark's Church, Second Ave. and 10th St. (924-0077). 4/17–20 at 8. $8.

**PHYLLIS LAMHUT DANCE COMPANY**—Premiere of "Die Bewegung," or "The Movement." Richardson Dance Gallery, 242 E. 14th St. (924-0077). 4/17–19, 24–26 at 8; 4/20, 27 at 3. $7.

**P.S. 122—Christine Brodbeck,** in "Grotesque Komeski," seven solo dances; 4/19 at 11 p.m. **Isabelle Marteau,** in "Post Coitum Omne Animal Triste"; 4/18–20 at 9. 150 First Ave. at 9th St. (477-5288). $6.

**ROBERT KOVICH**—Dance solos and duets. New York Studio School, 8 W. 8th (673-6466). 4/18, 19; 8. $6.

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# OTHER EVENTS

**SURE SIGNS OF SPRING** are the street fairs and block festivals that pop up like perennials, and here's the first we've heard about this season: The **Stuyvesant Park Festival,** 4/20 (rain date 4/27), 11–5, on both sides of Second Ave., 15–17th Sts. The historic park is celebrating the 150th anniversary pf Peter Stuyvesant's gift of his farmland to the city for use as a public park. Vendors, music, plenty of food to buy, among some of our town's oldest trees and newest tulip plantings . . . More springtime calendar notes this week include the **Greater New York Orchid Show,** at the New York Botanical Garden, Bronx, 4/17–20. In the Enid A. Haupt Conservatory will be displays of more than 3,000 glamorous varieties and examples of the prized flower, entered by 40 growers, as well as orchid-society members and hobbyists. Some are just for oh-ing and ah-ing, and some are for buying and taking home. The Garden itself will exhibit many of its own species, and there'll be related lectures, demonstrations, and tours (220-8700) . . . Another outdoor fair, this one the spring outing of the **Committee for a Creative Playground**—4/19, noon–2, in the Adventure Playground, C.P.W. and 67th St. Games, prizes, entertainment, and refreshments, an annual gift from the neighborhood parents who tend to the park . . . What's more springy than a high-flying wind-borne creation? Is it a bird? A butterfly? Check out the annual **Go Fly a Kite New York Kite Festival,** in Central Park's Sheep Meadow, 4/20, 1–4. Take your own kite and vie for a prize: largest, youngest flier, highest-flown, prettiest, et al. Or buy an entry near the north entrance to the meadow . . . School-project expos are big at this time of the year, and we're all invited to the American Museum of Natural History 4/15, 16 to see the results of one, a city-wide competition, at the **N.Y.C. School Science Fair.** The winning exhibitors have risen from the ranks in borough competitions, and ten will go off to Texas to represent us in the finals. Hours are 10–5 in the Museum's Gallery One . . . At South Street Seaport Museum 4/19, 20, a **Family Waterfront Art Workshop,** 10–noon, Pier 16. Materials are included with Museum admission, and the instructor is Naima Rauam.

**RINGLING BROS. AND BARNUM & BAILEY CIRCUS**—Madison Square Garden, through 6/1. This 116th edition includes acrobats from the People's Republic of China; performers from Morocco and Mexico, Bulgaria and Sweden, France and Poland; contingents of clowns and comics and showgirls; the Flying Vazquez team, Miguel and Juan, in their record-making quadruple somersault; America's Wade Burck and the rare white Royal Bengal and gold Siberian tigers, and many more. Tickets $6.50–$10.50, with discounts for children at some performances. Show times just ahead: 4/16, 18 at 1:30 and 7:30; 4/17 at 10:30; 4/19 at 10:30, 2:30, 7:30; 4/20 at 1 and 5:30.

**BROOKLYN IS A BUSY BOROUGH**—Note specific features in this special Brooklyn issue, as well as calendar reminders elsewhere on these and other *Cue*-listings pages. And here are a few more goings-on during the current week. **Early American Crafts** are in the spotlight at Lefferts Homestead, Prospect Park, on Sun. in April and May, 1–4. Textile arts as practiced in the past will be demonstrated by today's experts: 4/20, shearing the sheep; 4/27, wool dyeing; 5/4, thread spinning; 5/11, weaving; 5/18, quilting and rag-rug making. These are free (718-788-8500) . . . If you're a medievalist, expert or just a beginner, note the annual tournament on the ocean, organized by Medieval Studies & Restoration, Inc., that features foot jousting, fencing, and a little polite "armored combat." The operative word is "authentic"—these folks are serious—and the show's free to watchers. Date is 4/19, 1–5, on the beach at Ocean Pkwy. and Seabreeze Ave. (718-258-8531) . . . The **Brooklyn Botanic Garden** continues its Wildflower Week, through 4/20, with a one-day course on Sat. called "Native Edible and Medicinal Plants," and several events on Sun.: at 10:45 a.m., children 9 and up should meet on Magnolia Plaza for a free bird-watching tour with John Yrizarry. At 1, a tour of the local-flora section; noon–2, "Wildflowers and Their Uses," exhibits and demonstrations of flower pressing and arranging, dyeing with plants, painting with plant pigment; also photographs. At 2 (admission at this point is $2 ), an illustrated talk on propagation, and at 3, a performance by the Thunderbird American Indian Dancers . . . The **Gallery Players of Park Slope** revival of Meredith Willson's *The Music Man* continues on weekends through 5/4, at the Berkeley Carroll St. School, 181 Lincoln Pl. (718-638-5725). "Goodnight, My Someone" and "Seventy-Six Trombones" (have you noticed these are the same melody?), "Trouble" and "Till There Was You"—this is one of the fifties' most tuneful and clever scores. Dates are Fri. and Sat. at 8; Sun. at 3 (no performance 4/18). $6, students and seniors $5 . . . **Planning a Career Path: Basics of Career Decision-Making** is a workshop aimed at women with an eye to a change in job direction. At Brooklyn College's Student Center, 4/17, 6:30–8, the program features three speakers, and registration is free . . . Also at Brooklyn College, in Brooklyn Center for the Performing Arts, the college's Department of Theater is staging Caryl Churchill's witty black comedy of mixed-up sexual and time-frame identities, **Cloud 9.** Dates are 4/17, 18 at 8; 4/19, 2 and 8; 4/20 at 2. $3 admission (718-434-1900) . . . The **Brooklyn Public Library** offers a program of films, children's programs, lectures, special events for seniors and women, crafts classes, as active as any in the city, ongoing; check the local branches . . . Student artworks from all over the borough are part of **BACA's Salute to Creative Youth,** celebrating the arts-and-culture organizations's 20th anniversary. Displays are up in banks and department stores and libraries, and, of course, at the Brooklyn Museum, through 4/28.

**WORDS FROM THE WISE**—A very brief selection of talks, all with a foreign flavor, some in more ways than one: **A week of Chinese cultural events and exhibits** is going on at CUNY's Graduate Center, 33 W. 42nd St. Pick up a brochure in Room BMO2 with the full schedule of music, demonstrations of paper-cutting, calligraphy and so on; and note for an example a lecture by the noted watercolorist Lei Yu, 4/15 at 3, and one on martial arts by Chang-lin Chen, 4/18 at 1. All are free . . . Two at the New York Public Library. 4/14 at 6, at the Bruno Walter Auditorium at Lincoln Center, **dancer Indrani** will talk about her art and the history of Indian dance, with the writer Madhur Jaffrey. $25 includes a meet-the-artists reception. And at the Mid-Manhattan Library, Fifth Ave. at 40th St., **Spices in China** is the topic of Dr. Jacqueline Newman of Queens College; 4/15 at 6, and free . . . **Celebrate Your Ethnic Heritage** is a Queens College series, taking place in various venues, and continuing 4/17 with "An Orphan in History," a program by writer Paul Cowan and Prof. Morris Dickstein, focusing on the Jewish American experience. At Bay Terrace Branch Library, 18-36 Bell Blvd., in Bayside, Queens. Time is 7:30, and it's free . . . Georges Perrier and **Great French Chefs in America,** at Macy's, 4/18 at 2. This one's in the nature of a class, and costs $45. Check for availabilty: 996-0913.

**BROWSERS AND BUYERS BRIEFING**—Close to 150 booksellers (magic term, that) will turn out as exhibitors for the 26th annual **Antiquarian Book Fair,** 4/17–19, at Park Ave.'s Seventh Regiment Armory, 67th St. As usual, rare books, prints, drawings, manuscripts, first editions, fine bindings, maps, miniatures, and much more will be on hand, and, if you're a first-timer, try the Fri.-a.m. seminar on "How to Scout a Book Fair," with experts giving tips on collecting. Thurs., 6–10, $15 (includes the next two days); Fri. 1–9 and Sat. 11–6, each $7.50. The seminar is free with admission . . . **40 paintings,** art objects, and sculptures will be part of a raffle 4/19 at SoHo's Puck Building. You can preview the art at the Nancy Hoffman Gallery 7–8:30, and the raffling will go on during dinner and dancing from 9 on. It's all a benefit for the Samuel Waxman Cancer Research Foundation, and admission is $125. Each couple must buy one $1,000 raffle ticket for the works, which have been donated by dealers and artists—including Jennifer Bartlett, Alex Katz, Raphael Ferrer) and are said to be each worth at least $5,000 . . . A more varied group of collectibles will be available in the **St. Luke's School auction,** 4/18 at 8, in the school gym, Hudson St. between Christopher and Barrow Sts. Rare records, estate jewelry, a fur stole, a health-club membership, one-week Hamptons vacations, the chance to be principal of the school for a day (parents, take note!) and more—the merchandise can be viewed from 7 p.m., and admission is $5. The scholarship fund benefits . . . **East Village art** will be the lure at the Greenwich Auction Room, 110 E. 13th St., in an auction of over 100 pieces of contemporary art, expected to sell at $200–$1,500. Previewing is 4/18, 19, noon–7; noon–3 on Sun., with the sale at 3 . . . The **Records Flea Market spring clearance** is 4/19, 20, 11–4, at 253 W. 72nd St., 2nd floor. 5,000 records, plus photographs, sheet music, magazines, songbooks, and posters for the faithful.

**LET THEM ENTERTAIN YOU**—The fourth **Interntational OFFESTIVAL of the Fools Company** is now open for business, with this week's offering being the National Improvisational Theatre, a New York ensemble, with "Split Second Theatre," 4/19 at 7, at NIT, 223 Eighth Ave.; $12. Following will be 50-plus performances and workshops in theater, dance, music, mime, from Belgium, India, Japan, and the U.S., in a festival through late June . . . Jack Gilford will host the next event in Stanley Eugene Tannen's **Free Theatre Productions,** Isabella Leitner's "Fragments of Isabella," written in commemoration of *Yom Hashoa* (holocaust). Roberta Wallach, Isabella Leitner, and Richard Leitner will perform, 4/17 at 1:30, at Rutgers Church, 73rd St. and Broadway . . . "Growing Up" is the theme of the **Selected Shorts** evening at Symphony Space 4/16 at 6:30. The story readers: Stephen Lang, Mary Louise Wilson, Jerry Zaks, Isaiah Sheffer, with the respective works—Hemingway's "A Day's Wait"; Alice Munroe's "An Ounce of Cure"; Philip Roth's "The Conversion of the Jews"; Ian Frazier's "Dating Your Mom." Admission is $5, with refreshments to buy, at 5:45.

## TOURS

**MUSEUM OF THE CITY OF NEW YORK**—First spring tour: Edith Wharton's New York; 4/20 at 1:30, meet at the Little Church Around the Corner, 1 E. 29th St.; $10 (534-1672).

**FULTON FISH MARKET**—Visit the wholesale market behind the scenes, to see fishmongers in action. The South Street Seaport is the host, and there will be a clam-chowder breakfast before you go off to your daily activities. 4/17, then alternate Thurs., 6–7:45 a.m. $12; must reserve (669-9416).

**LOWER MANHATTAN**—A "Historywalk," with Joyce Gold (242-5762), around the old Dutch town of New Amsterdam. 4/20 at noon, meet at Trinity Church, Broadway and Wall St. $8.

**MUNICIPAL ART SOCIETY TOURS**—"Architects at Work," tours of architects' offices. 4/22 at 1: Paul Segal Associates. $8 (935-3960).

**NEW YORK WALK-ABOUT**—Millionaires' Row, Part I, "New York's Gold Coast; meet on N.E. corner of Fifth Ave. and E. 58th St.; 4/20 at both 11 and 2. 4/27, Part II, "The Mighty Tycoons"; each, $5.

**TOURS WITH THE 92ND STREET Y** (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must pre-register for all these. 4/16, 9:45–3, Gracie Square and Gracie Mansion; $8. These, 4/20: **East Village Brunch and Walk,** 11 a.m.; $8 . . . **Radicals in New York,** 1–3:30; $8 . . . **Far West Village Brunch and Walk,** 11 a.m., $8 . . . **World's Fair at Flushing Meadows,** 11 a.m., $8.

**BROOKLYN BIRD CLUB**—4/20, Green-wood Cemetery's bluebirds and whipoorwills. Pre-register. Free (718-788-4677).

**URBAN PARK RANGERS**—Walks and workshops, free unless noted. Call borough offices for weekend line-up: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

## SPORTS

**BASEBALL**—**Mets** (Shea Stadium, Flushing; 718-507-8499): 4/16 and 17 at 1:35 vs. St. Louis; 4/18 at 7:35, 4/19 and 20 at 1:35 vs. Philadelphia; 4/21 and 22 at 7:35 vs. Pittsburgh. $4–$9.50.

**BOXING**—(Madison Square Garden; 564-4400): 4/17 at 7:30, Johnny DeLarosa vs. Adrian Arreola; 4/18 at 8, N.Y.C. Firemen vs. N.Y.C. Policemen Charity Boxing. Call for ticket prices.

**HORSE RACING**—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 4/19, Wood Memorial Invitational; 4/20, Bouwerie (NYB).

## CHILDREN

**THE STORYTELLER'S THEATRE OF THE MIND** by Revelations Young People's Theatre (277 Park Ave. So., at 21st St.; 475-1216). 4/19 at 2: Enjoy Bible stories and humorous presentations by Lisa Lipkin. $3.75.

**THE BROOKLYN HISTORICAL SOCIETY** (128 Pierrepont St.; 718-624-0890). 4/19 at 2: Join James "Loan Bear" Revey in traditional costume as he demonstrates crafts of the Indians who once lived in Brooklyn. Free.

**THE JACK CUNNINGHAM ACME DANCE COMPANY** at the Triplex (Borough of Manhattan Community College, 199 Chambers St.; 618-1980). 4/19 at 1: Enjoy dances and folktales performed with children. $4.

**THE BIG APPLE CIRCUS** (Prospect Park, Brooklyn; 212-860-7320). Ringmaster Paul Binder re-creates the intimacy and artistry of 19th century circuses, with clowns, trapeze acts, elephants, and tumblers. 4/15–18 at 11 and 7; 4/19 and 20 at 12:30 and 4; 4/21 at 11 and 7. Adults, $8–$12; children, $6–$10.

**THE BUDDING BUSINESS** is beginning, so explore trails for plants and ask questions at Alley Pond Environmental Center (228-06 Northern Blvd., Douglaston, Queens; 718-229-4000). 4/17, 1–3. Ages 4–6 only. $2.50–$3.50.

**COLDEN CENTER** (Queens College, Flushing; 718-544-2996). 4/19 at 11 and 1: "The Wizard of Oz," by the Gingerbread Players and Jack. $3.50, $4.50.

**NEW VAUDEVILLE** at Queens County Farm Museum (73-50 Little Neck Pkwy., Floral Park; 718-468-4355). 4/19 and 26 at 12: Discover the traveling companies of players who wandered around the countryside during colonial times. $3.

**MANHATTAN SCHOOL OF MUSIC** (120 Claremont Ave.; 749-2802, ext. 462). 4/20 at 3: "The Rainbow" and "Chip and His Dog," two children's operas, are presented. Adults, $5; children, $3.

**PUFF THE MAGIC DRAGON** blows smoke at the Brownstone School (128 W. 80th St.; 316-6812). Presented by the Papageno Puppet Theatre. Sat. and Sun. at 1 and 2, through 6/8. $3.50.

**PUPPETWORKS** (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Rumpelstiltskin" Sun. at 2, through 4/27. $3.50.

**THE ALICE IN WONDERLAND GAME** will be played by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716). Music by Gerald Jay Marko, additional lyrics by Marko and Michael Colby, direction by Dinah Gravel. 4/19 at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

**MICHAEL TAUBENSLAG PRODUCTIONS** (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—Sun. at 1:30: "The Funzapoppin' Magic Show." $3.95.

**PUPPET PLAYHOUSE** (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—4/18 and 19 at 11 and 1: "Jeremy and His Jungle Adventures," by Puppets to Go. $3.

**STORY HOUR** at Eeyore's, 11 a.m. at the Broadway store (at 81st St.; 362-0634) and 12:30 at the Madison Ave. store (at 81st St.; 988-3404), every Sun. Free . . . Also 4/20 at 12:30: special Passover story hour; at 2:30: Kevin Roth plays and sings selections from his albums (both at Madison Ave. store). Free.

**THE LITTLE PEOPLE'S THEATER COMPANY** (39 Grove St.; 765-9540) presents "Cinderella" at 1:30 and "Red Riding Hood" at 3, Sat. and Sun., through 6/21. $4.

**LONG-RUNNERS**—**Mostly Magic** (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring David Charnee and Imam. $7.50 . . . **"The King of the Entire World,"** a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the 4th Wall Repertory Company (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . **"Alfred the Dragon Solves Another Mystery,"** by the Children's Improv. Co. (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1 and "The Snow White Show" Sat. and Sun. at 3. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4, through 6/30. $5 (must reserve; adults must be with a child).

**CITY OF NEW YORK PARKS AND RECREATION** at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—4/19, from 1 to 2:30: "Tree Tales"—Hear tales of enchanted trees and marvelous forests told by Mary Harrity (must reserve). 4/20 at 2 and 3: "A Knight About the Castle"—Meet a knight in armor and be knighted yourself . . . At the **Marionette Theatre** (988-9093)—"Aladdin." Tue.–Fri. 10:30 a.m. and 12 noon, Sat. 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird. Mon.–Fri 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976), several series of nature programs will be held for parents and kids on different weekdays. Free, but registration required.

**CHILDREN'S MUSEUM OF MANHATTAN** (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . "Nature Area"—collection of small animals for children to observe . . . 4/19 and 20 at 1:30 and 3:00: "Eskimo and Nature Games"—Study the animals and plants in the nature area and, using stencils, create your own animal games. 4/20 at 2: The Red Silk Chinese Dancers present unique folk dances ($1 with museum admission). Hours: Wed.–Sun. 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

**MUSEUM OF THE CITY OF NEW YORK** (Fifth Ave. at 103rd St.; 534-1672)—4/19 at 1:30: "Victoriana," a ragtime revue by the Gingerbread Players ($2.50). 4/20 at 2:30: "Echoes of Ellington," by Dick Smolens and Hank Edmonds Jazz Duo. $3. Following all Sat. shows, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.) ($1). Hours: 1–5, closed Mon. Free.

**BROOKLYN CHILDREN'S MUSEUM** (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 4/17 at 3:30: "More Than Movies." 4/17 at 6 and 4/20 at 1:30 and 3: "Bug-A-Boo," a sign-language interpretation event. 4/18 at 3:30: "Traveling the Silk Route With Silk Worms." 4/19 at 2: "Insects: A World Within Our World," a workshop with Michelle Cumbo and Heather Goggins. Hours: Mon., Wed., and Fri. 2–5; Thu. (family night) 2–8; Sat., Sun., and holidays 10–5. Donation.

**STATEN ISLAND CHILDREN'S MUSEUM,** at Snug Harbor (940 Richmond Terrace; 718-273-2060)—4/19 at 1 and 3: "Native American Folktales"—Rebecca Chamberlain will present stories drawn from ancient myths and legends. 4/20 at 1: "Asian American Dance Theatre"—Troupe performs traditional Asian dances from India, Japan, China, and Korea. 4/19 and 20: Storytelling at 11, film program at 3, and a puppetry workshop from 10:30–4. Hours: Weekends 10–5. $2.

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# RESTAURANT DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| B | **Breakfast** |
| Br | **Brunch** |
| L | **Lunch** |
| D | **Dinner** |
| S | **Supper** |
| (I) | **Inexpensive—Mostly $15 and under*** |
| (M) | **Moderate—Mostly $15-$35** |
| (E) | **Expensive—Mostly $35 and over*** |
| AE | **American Express** |
| CB | **Carte Blanche** |
| DC | **Diners Club** |
| MC | **MasterCard** |
| V | **Visa** |
| Formal: | **Jacket and tie** |
| Dress opt: | **Jacket** |
| Casual: | **Come as you are** |

***Average cost for dinner per person ordered à la carte.**

*This is a list of advertisers plus some of the city's most popular dining establishments.*

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on *short notice. Also note that some deluxe restaurants* with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

## MANHATTAN

### *Lower New York*

**AMAZONAS—492 Broome St.,** 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

**AMERICAN HARVEST—3 World Trade Center, in the Vista International,** 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ANGELO—146 Mulberry St.,** 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

**THE BEACH HOUSE—399 Greenwich St., at Beach St.,** 226-7800. Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tues. Sat. noon–4. D Tues.–Thurs. & Sun. 4–midnight, Fri. & Sat. til 1 a.m. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

**EL CORTIJO—128 W. Houston St.,** 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

**FLUTIE'S PIER 17 OYSTER BAR & RESTAURANT— 89 South St.,** 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

**FORLINI'S—93 Baxter St.,** 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30–3. D Tues.–Sat. 5–2, Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thurs. **(I)** **AE, CB, DC, MC, V.**

**FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts.,** 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**GIOVANNI'S ATRIUM—100 Washington St., at Rector St.,** 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts.,** 925-2415. Casual. American/classic. Spcls: scallop ravioli with leek & fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

**GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International,** 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

**HARLEQUIN—569 Hudson St., at W. Eleventh St.,** 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

**I TRE MERLI—463 W. Broadway, bet. Houston & Prince Sts.,** 254-8699. Casual. Italian. Spcls: cima alla Genovese, pansooti alle Noci, trenette al pesto, vitello all' uccelletto. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Wed. 6–midnight, Thurs.–Sat. to 12:30, Sun. to 11:30. S Thurs.–Sat. to 2 a.m. **(M)** **AE, DC, MC, V.**

**THE MARK ON HUDSON—519 Hudson St., at W. 10th St.,** 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

**THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse,** 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**NEW DEAL—152 Spring St.,** 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

**OMEN—113 Thompson St.,** 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

**PATISSERIE LANCIANI—177 Prince St.,** 477-2788. Casual. Continental. Spcls: saucisson l'ail en brioche, scrambled eggs with salmon roe, French/Viennese pastries & cakes. B daily 8–2. L & D daily noon–10 p.m. Br Sat.–Sun. noon–9 p.m. **(I-M)** **AE.**

**PATRISSY—98 Kenmare St., at Mulberry St.,** 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

**RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts.,** 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

**S.O.B.'S—204 Varick St., at Houston St.,** 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

**SOUEN—210 Sixth Ave., at Prince St.,** 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

**TENNESSEE MOUNTAIN—143 Spring St., at Wooster St.,** 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

**THOMAS STREET INN—8 Thomas St., off Broadway,** 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

**WINDOWS ON THE WORLD—One World Trade Center,** 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

**YANKEE CLIPPER—170 John St., bet. South & Front Sts.,** 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

### *Greenwich Village*

**ANGELICA—82 Seventh Ave. S., at Bleecker St.,** 620-9622. Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. one seating at 7. Closed Sun. **(M-E)** **No credit cards.**

**BIANCHI & MARGHERITA—186 W. 4th St.,** 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

**CAFE ESPANOL—172 Bleecker St.,** 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

**CALIENTE CAB CO.—61 Seventh Ave. South, at Bleecker St.,** 243-8517. Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, chimichangas. Br & L daily noon–5. D daily 5–3 a.m. **(I)** **MC, V.**

**CARAMBA II—684 Broadway, at Third St.,** 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CORNELIA STREET CAFE—29 Cornelia St.,** 989-9319. Casual. French country. Spcls: homemade country pate, roast double breast of chicken with fresh herbs, baked fillet of sole with orange zest & lemon, fresh pasta with broccoli and chevre. Res. sug. B Mon.–Fri. 9–11. Br Sat.–Sun. 9–5. L Mon.–Fri. noon–6. D daily 6–1 a.m. Private parties for 30–45. Ent. **(I-M)** **AE, MC, V.**

**DURANGO—105 E. 9th St.,** 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

**EL CHARRO—4 Charles St., bet. 10th & 11th Sts.,** 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

**EL COYOTE—774 Broadway, bet. 9th & 10th Sts.,** 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

**EL FARO—823 Greenwich St.,** 929-8210. Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, extrena. No res. L Mon.–Fri. 11–3. D Mon.–Thurs. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

**GARVIN'S—19 Waverly Pl.,** 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

**GOTHAM BAR & GRILL—12 E. 12th St.,** 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

**GUADALAJARA—49 Carmine St.,** 807-7472. Casual. Mexican/Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.–11:30 p.m. Private parties for 30. **(I)** **AE, DC, MC, V.**

**JOHN CLANCY'S—181 W. 10th St., at Seventh Ave.,** 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

**KATHERINE AGAIN—183 W. 10th St.,** 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

**LA GRANDE CORNICHE—180 Christopher St.,** 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

**LOTUS BLOSSOM—319 Greenwich St., bet. Reade & Duane Sts.,** 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

**MINETTA TAVERN—113 MacDougal St., at Minetta La.,** 475-3850. Casual. Italian/American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon–midnight daily. **(I-M)** **AE, DC, MC, V.**

**MITALI—296 Bleecker St., at Seventh Ave. South,** 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

**ONE FIFTH—1 Fifth Ave., at 8th St.,** 260-3434. Casual. Continental. Spcls: baked crabmeat Creole, pan-fried whole bass with scallions & ginger, grilled sliced sirloin with cracked pepper, olive oil & lemon, fresh & smoked salmon salad. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–4, Sun. 11–4:30. D Sun.–Thurs. 6–11:30, Fri. to 12:30, Sat. 6:30–12:30. Ent. nightly from 9:30. **(M)** **AE, CB, DC, MC, V.**

**RINCON DE ESPANA—226 Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SEVILLA—62 Charles St., at W. 4th St.,** 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

**TEXARKANA—64 W.10th St.,** 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

**TOONS—417 Bleecker St., at Bank St.,** 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

**24 FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

**UKRAINIAN RESTAURANT—132 Second Ave., at 8th St.,** 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

**VILLA MOSCONI—69 MacDougal St.,** 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

**ZINNO—126 W. 13th St.,** 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

## *14th–42nd Streets, East Side*

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**BIENVENUE—21 E. 36th St.,** 684-0215. Casual. French. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(I-M)** **AE, MC, V.**

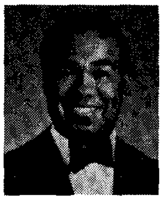
**CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave. at 42nd St., (Grand Central),** 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Spcl. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

**DUBROVNIK—88 Madison Ave., at 29th St.,** 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m. Disco Fri.–Sat. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**EL PARADOR CAFE—325 E. 34th St.,** 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

**GIAMBELLI—238 Madison Ave., at 37th St.,** 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**HSF—578 Second Ave., at 32nd St.,** 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30–3. D Sun.–Thurs.



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**JOANNA—18 E. 18th St.,** 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

**MADISON TOWERS—22 E. 38th St.,** 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–-midnight. **(I)** **AE, CB, DC, MC, V.**

**MINDY'S—212 E. 42nd St., in the Helmsley Hotel,** 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

**NICOLA PAONE—207 E. 34th St.,** 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

**OLE—434 Second Ave., bet. 24th & 25th Sts.,** 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

**OYSTER BAR & RESTAURANT—Grand Central Terminal,** 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

**PER BACCO!—140 E. 27th St.,** 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**RITZ CAFE—2 Park Ave., at 32nd St.,** 684-2122. Casual. Cajun/Creole. Spcls: spring onion crabcake with green tomato relish, red snapper Carolyn, drunken shrimp. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:00. Closed Sun. **(M)** **AE, MC, V.**

**ROSSINI'S—108 E. 38th St.,** 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

**SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,**982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

**SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts.,** 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thurs. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**TIEN FU—180 Third Ave., bet. 16th–17th Sts.,** 505-2000. Casual. Mandarin/Szechuan/Hunan. Spcls: stuffed eggplant, rainbow shrimp, whsi spareribs. Res. sug. L daily 11:30–3. D Sun.–Thurs. 3–11, Fri.–Sat. to midnight. **(I-M)** **AE, DC, MC, V.**

**TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central)** 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pretheater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

## *14th–42nd Streets, West Side*

**CHELSEA TRATTORIA ITALIANA—108 Eighth Ave.,** 924-7786. Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**DINO CASINI'S—132 W. 32nd St.,** 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

**GIORDANO—409 W. 39th St.,** 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

**INDIAN OVEN II—913 Broadway, bet. 20th & 21st Sts.,** 460-5744. Casual. Indian. Spcls: patra-ni-nachi, tandoori chicken, handi biryani. Res. nec. L daily noon–3. D Sun.–Thurs. 5:30–11:30, Fri.–Sat. to midnight. Private parties for 25–30. **(I)** **AE, CB, DC, MC, V.**

**JOLSONS—400 W. 42nd St.,** 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

**LA COLONNA—17 W. 19th St.,** 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

**MESON TOLEDO—318 W. 23rd St.,**691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

**OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

**PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts.,** 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. from 6 p.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River,** 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

## *43rd–56th Streets, East Side*

**AAH LANTERNA—14 E. 47th St.,** 986-7360. Jacket required. Italian. Spcls: agnolotti alle noci, red snapper al Brodetto, veal Lanterna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Private parties for 10–100. Pianist Mon.–Sat. from 6. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg.,** 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

**AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel,** 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

**AVGERINOS—153 E. 53rd St., in Citicorp Bldg.,** 688-8828. Casual. Greek. Spcls: roast leg of lamb, shrimp with feta cheese, mousaka, various siskebab. Res. sug. for D. L daily 11–5. D daily 5–11:30. **(M)** **AE, CB, DC, MC, V.**

**THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental,** 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

**BILL'S GAY NINETIES—57 E. 54th St.,** 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BUKHARA—148 E. 48th St.,** 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

**CAFE ARGENTEUIL—253 E. 52nd St.,** 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

**CHEESE CELLAR—125 E. 54th St.,** 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

**CHRIST CELLA—160 E. 46th St.,** 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CITY LUCK—127 E. 54th St.,** 832-2350. Casual. Cantonese. Spcl: sòng loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

**DRAKE HOTEL—440 Park Ave., at 56th St.,** 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**ELMERS—1034 Second Ave.,** 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

**FONDA LA PALOMA—256 E. 49th St.,** 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, chiles rellanos, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

**FOUR SEASONS—99 E. 52nd St.,** 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

**GIAMBELLI 50TH RISTORANTE—46 E. 50th St.,** 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**IL MENESTRELLO—14 E. 52nd St.,** 421-7588. Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

**JAKE'S—801 Second Ave., at 43rd St.,** 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LA COTE BASQUE—5 E. 55th St.,** 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place,** 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

**LA RECOLTE—110 E. 49th St.,** 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LAURENT—111 E. 56t**[illegible], 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

**LE BISTRO—827 Third Ave., bet. 50th & 51st Sts.,** 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LUTECE—249 E. 50th St.,** 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

**PALM—837 Second Ave., at 45th St.,** 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**PRUNELLE—18 E. 54th St.,** 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

**THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts.,** 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

**THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place,** 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

**SCARLATTI—34 E. 52nd St.,** 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**SERYNA—11 E. 53rd St.,** 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**SHINBASHI—280 Park Ave., on 48th St.,** 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**SICHUAN PAVILLION—310 E. 44th St.,** 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

**SMITH & WOLLENSKY—Third Ave. & 49th St.,** 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

**TAI PEI—712 Third Ave., bet. 44th & 45th Sts.,** 697-6776. Casual. Szechuan/Hunan/Mandarin. Spcls: shrimp roll, beef orange flavor, general Tso's chicken. Res. sug. L daily noon–3. D daily 3–10. Private parties for 10. Pianist Thurs. & Fri.**(I-M)** **AE, DC, MC, V.**

**TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace,** 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts.,** 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

**ZAPATA'S—330 E. 53rd St.,** 223-9408. Casual. Mexican. Spcls: chimichangas, chalups, veal Mexican style.

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L Mon.–Fri. noon–3. D daily 4:30–11. **(I)** **AE, CB, DC, MC, V.**

## *43rd–56th Streets, West Side*

**ABRUZZI—37 W. 56th St.,** 489-8111. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.–Fri., Sun. noon–11:30, Sat. to midnight. Complete L & D. Banquet room 20–100. **(M)** **AE, CB, DC, MC, V.**

**ALGONQUIN—59 W. 44th St.,** 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

**AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St.,** 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

**THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St.,** 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**AU TUNNEL—250 W. 47th St.,** 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

**BACKSTAGE AT HISAE'S—318 W. 45th St.,** 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** **AE, MC, V.**

**BARBETTA—321 W. 46th St.,** 246-9171. Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Garden dining. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**BENIHANA OF TOKYO—47 W. 56th St.,** 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

**BETWEEN THE BREAD—145 W. 55th St.,** 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor)** 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** **AE, MC, V.**

**CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

**CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts.,** 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, *combination* plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CENTURY CAFE—132 W. 43rd St.,** 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CHARLEY O'S—33 W. 48th St.,** 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

**EL JEREZ—234 W. 56th St.,** 765-4535/245-9817. Casual. Spanish/Mexican. Spcls: paella Valenciana, chicken with garlic sauce, chicken Mexican style. Res. sug. Open Mon.–Fri. noon–11 p.m., Sat.–Sun. 1–11. **(I-M)** **AE, CB, DC, MC, V.**

**GALLAGHER'S STEAK HOUSE—228 W. 52nd St.,** 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

**HO HO—131 W. 50th St.,** 246-3256. Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30–4. D Sun.–Thurs. 4–midnight, Fri.–Sat. to 1 a.m. Complete L & D. **(I)** **AE, CB, DC, MC, V.**

**HURLEY'S—1240 Ave. of Americas, at 49th St.,** 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

**IROHA—142 W. 49th St.,** 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

**KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts.,** 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

**LA CARAVELLE—33 W. 55th St.,** 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. *L Mon.–Sat. 12:15–2:30. D Mon.–*Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LA RESERVE—4 W. 49th St.,** 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

**LATTANZI—361 W. 46th St.,** 315-0980. Dress opt. Jewish Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

**LA VERANDA—163 W. 47th St.,** 391-0905. Jacket required. *Casual. Northern Italian. Spcls: stuffed breast* of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10. Private parties for 10–200. Free parking from 6–midnight. Closed Sun. Also **La Veranda—60 E. 54th St.,** 758-5560. **(M)** **AE, CB, DC, MC, V.**

**LE BERNARDIN—155 W. 51st St.,** 489-1515. Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster a la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

**LE QUERCY—52 W. 55th St.,** 265-8141. Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

**LE VERT-GALANT—109 W. 46th St.,** 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**PASTRAMI FACTORY—7 W. 47th St.,** 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. **(I)** **AE.**

**PATSY'S—236 W. 56th St.,** 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

**PEARL'S—38 W. 48th St.,** 221-6677. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** **AE.**

**RAGA—57 W. 48th St.,** 757-3450. Casual. Indian. Spcls: lobster malabar, gosht vindaloo, murg ke tikke. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–11. Buffet L & pre-theatre D. Free D parking. Ent. Mon.–Sat. **(M)** **AE, CB, DC, MC, V.**

**RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel,** 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** **AE, CB, DC, MC, V.**

**RENE PUJOL—321 W. 51st St.,** 246-3023/974-9076. Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D

Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** **AE, DC, MC, V.**

**SAN MARCO—36 W. 52nd St.,** 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St.,** 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.-Fri. 11:45-3. Br Sat.-Sun. noon-3. D daily 5-11. Pre-theater D 5-6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

**SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts.,** 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

**STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts.,** 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** **No credit cards.**

**TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,**315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini & shrimp in tomato sauce. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-1 a.m. Br Sat.-Sun. 11:30- 4. **(I)** **AE, MC, V.**

**TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor,** 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-11. Ent. Tues.-Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

**"21" CLUB—21 W. 52nd St.,** 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**VICTOR'S CAFE 52—236 W. 52nd St.,** 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon-midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** **AE, CB, DC, MC, V.**

## *57th-60th Streets*

**CONTRAPUNTO—200 E. 60th St.,** 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. **(M)** **AE, CB, DC, MC, V.**

**FELIDIA—243 E. 58th St.,** 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. **(M)** **AE, DC, MC, V.**

**GIAN MARINO—221 E. 58th St.,** 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**GIRAFE—208 E. 58th St.,** 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**HARRY CIPRIANI—781 Fifth Ave., nr. 59th St.,** 759-9047. Dress opt. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30-10:30. L daily noon-3. D daily 6-10:45. **(E)** **AE, CB, DC, MC, V.**

**INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South,** 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** **AE, CB, DC, MC, V.**

**KAPLAN'S AT THE DELMONICO—59 E. 59th St.,** 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** **AE, DC.**

**LE CHANTILLY—106 E. 57th St.,** 751-2931. Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.-Sat. noon-3:30. D Mon.-Sat. 6-11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**LE PATIO—118 W. 57th St., in the Hotel Parker Meridien,** 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. Dessert buffet 10 p.m.-1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

**LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's,** 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** **AE.**

**L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.,**751-3530. Dress opt. Italian. Spcls: risotto al radicchio, fettuccine al salmone, gamberoni al pompelmo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** **AE, DC, MC, V.**

**THE MANHATTAN OCEAN CLUB—57 W. 58th St.,** 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

**MAURICE—118 W. 57th St., in the Hotel Parker Meridien,** 245-7788. Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** **AE, CB, DC, MC, V.**

**THE NEW YORK DELICATESSEN—104 W. 57th St.,** 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

**PARK ROOM—36 Central Park So., in the Park Lane Hotel,** 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** **AE, CB, DC, MC, V.**

**PLAZA HOTEL—Fifth Ave. & 59th St.,** 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5:30-11, Fri.-Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tues.-Sat. 10 p.m.-12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30-11:30, Sat. 8-11. L Mon.-Sat. noon-2:30. Br Sun. 11-2:45. Tea Mon.-Sat. 3:30-7, Sun. from 4. "After 7": Mon.-Sat. 7-1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** **AE, CB, DC, MC, V.**

**REGINE'S—502 Park Ave., bet. 59th & 60th Sts.,** 826-0990. Jacket & tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pave au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**REGINETTE—69 E. 59th St.,** 758-0530. Casual. International. Spcls: couscous, supreme de volaille au confit de poireaux, salad Reginette. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** **AE, CB DC, MC, V.**

**ROSA MEXICANO—1063 First Ave., at 58th St.,** 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45-3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5-midnight. **(M)** **AE, CB, DC, MC, V.**

**THE RUSSIAN TEA ROOM—150 W. 57th St.,** 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.-midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

**SANDRO'S—420 E. 59th St.,** 355-5150. Casual. Italian. Spcls: grilled vegetables, ravioli stuffed with sea urchin roe, lamb chops with balsamic vinegar. Res. sug. D daily 5-midnight. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

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# RESTAURANTS

**TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg.,** 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

## *Above 60th Street, East Side*

**ALO ALO—1030 Third Ave., at 61st St.,** 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** **AE, CB, DC, MC, V.**

**ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St.,** 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

**BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel,** 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

**BAUMERS—1651 Third Ave., at 92nd St.,** 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Tues.–Sun. 5–11. Private parties for 25–65. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**THE BOAT HOUSE CAFE—Central Park near 72nd St. & Fifth Ave.,** 517-2233. Casual. Regional American. Spcls: harvest noodles, turkey Belvedere. Res. sug. L daily noon–5. D daily 7:30–11:30. Private parties for 25–100. Free trolley bus for the Boat House from park entrances. **(I–M)** **AE, CB, DC, MC, V.**

**BORDER CAFE—244 E. 79th St.,** 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

**CAFE LAVANDOU—134 E. 61st St.,** 838-7987. Formal. French. Spcls: ballotine de red snapper, cote de veau aux morilles. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Complete L & D. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

**CAFE SAN MARTIN—1458 First Ave., at 76th St.,** 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

**CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St.,** 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** **AE, CB, DC, MC, V.**

**CAPRICCIO—33 E. 61st St.,** 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**CARLYLE HOTEL—76th St., & Madison Ave.,** 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

**ERMINIA—250 E. 83rd St.,** 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only 5–11 daily. **(M)** **AE.**

**FIORELLA—1081 Third Ave., bet. 63rd–64th Sts.,** 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

**FRIDAY'S—1152 First Ave., at 63rd St.,** 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

**HOEXTER'S CAFE—1442 Third Ave., at 82nd St.,** 472-9322. Casual. American. Spcls: individual pizza, gorgonzola bread, grilled fish. Res. sug. D only 6–midnight daily. **(M)** **AE, CB, DC, MC, V.**

**IL VALLETTO—133 E. 61st St.,**838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

**JACQUELINE'S—132 E. 61st St.,** 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

**LE CIRQUE—58 E. 65th St.,** 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

**LE REFUGE—166 E. 82nd St.,** 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

**LE REGENCE—37 E. 64th St., in the Plaza Athenee,** 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

**LES PLEIADES—20 E. 76th St.,** 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

**LION'S ROCK—316 E. 77th St.,** 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

**MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts.,** 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

**MAXWELL'S PLUM—1181 First Ave., at 64th St.,** 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

**NICKELS—227 E. 67th St.,** 794-2331. Casual. American/continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portugese. Res. sug. D only Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

**NICOLA'S—146 E. 84th St.,** 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

**PIERRE HOTEL—2 E. 61st St.,** 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

**PIZZICO—1445 First Ave., at 75th St.,** 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

**THE POLO—840 Madison Ave., at 69th St.,** 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

**THE POST HOUSE—28 E. 63rd St.,** 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

**THE RAVELLED SLEAVE—1387 Third Ave., at 79th St.,** 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. & Br. **(M)** **AE, CB, DC, MC, V.**

**RED TULIP—439 E. 75th St.,** 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

**REGENCY HOTEL—540 Park Ave., at 61st St.,** 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

**RUPPERT'S—1662 Third Ave., at 93rd St.,** 831-1900. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 11:30–4, Sun. from 11. Ent. Private parties. **(M)** **AE, DC, MC, V.**

**SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts.,** 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

**SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd–93rd Sts.,** 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sautéed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9–4:30. D daily 5:30–10:30. Private parties for 25. **(M)** **AE, DC, MC, V.**

**SIGN OF THE DOVE—1110 Third Ave., at 65th St.,** 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

**THE STANHOPE—Fifth Ave., at 81st St.,** 288-5800. **The Dining Room:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. Tea daily 3–6. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

**TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts.,** 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

## *Above 60th Street, West Side*

**CARAMBA III—2567 Broadway, at 96th St.,** 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

**CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel,** 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

**DANON'S ON THE PARK—432 Columbus Ave., at 81st St.,** 787-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**FINE & SCHAPIRO—138 W. 72nd St.,** 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sat.–Thurs. 3–11:30, Fri. to 9. **(M)** **AE.**

**FIORELLO—1900 Broadway, bet. 63rd–64th Sts.,** 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

**GRAPES—522 Columbus Ave., at 85th St.,** 362-3004. Casual. Continental. Spcls: blackened redfish, stuffed calamari, flounder in zucchini batter with apple sauce. Res. sug. L Mon.–Fri. noon–4:30. Br Sat.–Sun. 11–5. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 2 a.m. Outdoor cafe. **(M)** **AE, CB, DC, MC, V.**

**HUNAN BALCONY—2596 Broadway, at 98th St.,** 865-0400. Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

**MAESTRO CAFE—58 W. 65th St.,** 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

**MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St.,** 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun. 11–4. D Tues.–Thurs., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

**PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts.,** 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

**PAPPARDELLA—316 Columbus Ave., at 75th St.,** 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

**PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts.,** 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

**SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th & 81st Sts.,** 496-6280. Casual. American. Spcls: roasted baby game hen in cream with tiny 'turned' vegetables, wild mushroom pasta, grilled lobster medallions. Res. sug. Open daily for B, L, tea & D from 8 a.m.–midnight. **(M)** **AE, DC, MC, V.**

**SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts.,** 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

## BROOKLYN

**JUNIOR'S—386 Flatbush Ave. Extension,** 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

**MICHAEL'S—2929 Ave. R.,** 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

**MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St.,** 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

## QUEENS

**BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd.,** 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

**VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy.,** 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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# NIGHTLIFE DIRECTORY

**KEY TO ABBREVIATIONS**

| | |
|---|---|
| AE | American Express |
| CB | Carte Blanche |
| DC | Diners Club |
| MC | MasterCard |
| V | Visa |

Please check hours and talent in advance. Many places are forced to make changes at short notice.

## POP/JAZZ

**AMAZONAS—492 Broome St.,** 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. **AE, CB, DC.**

**ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts.,** 242-9066. 4/16, Charles Blenzig Duo. 4/17, Patricia Laing. 4/18,19, Bill Mayes. 4/20, Sarah Deal. 4/21, Mike Vaughn. 4/22, Sabrina Carnesi. **AE, CB, DC, MC, V.**

**THE BITTER END—149 Bleecker St.,** 673-7030. 4/16, Diane Ponzio. 4/17, Margaret Dorn. 4/18, Zero; Safety in Numbers. 4/19, Paul Scott Goodman. 4/20, The Americats; Straight Up. 4/21, Slite Edge; Project 7. 4/22, Comedy nite with mc Ed Feldman. **No credit cards.**

**BLUE NOTE—131 W. 3rd St.,** 475-8592. Thru 4/20, Billy Eckstine. Shows at 9 and 11:30 with an extra show Fri.-Sat. at 1 a.m. 4/22-27, Tania Maria Group. **AE, MC, V.**

**THE BOTTOM LINE—15 W. 4th St.,** 228-7880. *Just Once,* musical by Melanie Mintz, directed by Sam Ellis. Tues.-Thurs. at 8, Fri.-Sat. at 7:30 & 11, Sun. at 7:30. **No credit cards.**

**BRADLEY'S—70 University Pl., at 11th St.,** 228-6440. Restaurant/bar. Thru 4/19, Ron Carter & Steve Kuhn. 4/20, Ron Carter and Bill Mays. Sets from 9:45. **AE, CB, DC, MC, V.**

**BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts.,** 787-8300. Cafe/bar/gallery. 4/17-19, Walter Bishop. 4/20, George Schutz. 4/21, Bob Neloms & Ted Ross. Music from 9-1 a.m. **AE, MC, V.**

**CAJUN—129 Eighth Ave., at 16th St.,** 691-6174. Tues., Stanley's Washboard Kings. Wed., The Bourbon St. Jazz Band. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Sat., The Great Atlantic Jazz Band. Music Tues.-Thurs. 8-11, Fri. 9-11, Sat. 8:30-midnight. **AE, DC, MC, V.**

**CARLOS 1—432 Sixth Ave., at 10th St.,** 982-3260. Supper club. Thru 4/27, Helen Merrill. Shows Tues.-Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio. **AE, CB, DC, MC, V.**

**EAGLE TAVERN—355 W. 14th St.,** 924-0275. Mon. Irish Sessions. 4/19, Frank Wakefield Band. 4/26, The Mark Graham Show. Shows at 9. **No credit cards.**

**FAT TUESDAY'S—190 Third Ave.,** 533-7902. Thru 4/20, pop-jazz singer Astrud Gilberto. 4/21, Les Paul Trio. 4/22-26, Louie Bellson Quartet & Sue Raney. Shows Tues.-Thurs. at 9 & 11, Fri.-Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

**GREENE STREET CAFE—101 Greene St.,** 925-2415. Multi-level floors for entertainment. Thru 4/17, Walter Norris. 4/18,19, Vladimir Shafranov. 4/20, Chuk Fowler. 4/22-24, Ellis Larkins. **Upstairs:** 4/18 at 8, singer 'Celeste' with Michael Orland; followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 4/19 at 8, Jimmy Miller with George Beard; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

**GREGORY'S—63rd St. & First Ave.,** 371-2220. 4/16-19, 10-3 a.m., singer Judy Niemack with Mitch Stein and Dennis Irwin. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Sun., 10-3, Jay Leonhart. Mon., 10-3 a.m., Stan Edwards Trio. Tues., 10-3, Chuck Wayne Trio. **AE, CB, DC, MC, V.**

**HORS D'OEUVRERIE—One World Trade Center,** 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. **AE, DC, MC, V.**

**KENNY'S CASTAWAYS—157 Bleecker St.,** 473-9870. 4/16, Super Singers Series with Cookie Watkins. 4/17, Bill Block. 4/18, G.C. Dangerous; Tao Jones. 4/19, G.C. Dangerous. 4/20, Barbecue Bob and the Spareribs. 4/21, midnight jam. 4/22, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

**KNICKERBOCKER SALOON—33 University Pl.,** 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. 4/19, pianist John Hicks with Mickey Bass on bass. 4/20,21, pianist Esther Blue. 4/22-26, pianist Bill Mays with Michael Formanek on bass. **AE, MC, V.**

**MICHAEL'S PUB—211 E. 55th St.,** 758-2272. Thru 4/26, singer Barbara Cook with pianist Wally Harper and John Beal on bass, Tues.-Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

**NEW DEAL—152 Spring St.,** 431-3663. Art Deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. **AE, CB, DC, MC, V.**

**PADDY QUINN'S—945 Second Ave., at 50th St.,** 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.-Sat. at 9:30, 11:15, and 1 a.m. Thru 5/6, singer Ron Towers, Mon. & Tues. at 9:30 & 11:15. **AE, MC, V.**

**THE RED BLAZER—1571 Second Ave., at 82nd St.,** 535-0847. Wed. at 8:30, Howie Wyeth. Thurs., Jack Mayhew Trio. Fri. at 9, Bob Cantwell Band with Jacques Kerrien. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, Cynthia Sayer Trio. **AE.**

**THE RITZ—119 E. 11th St.,** 228-8888. Dance to the Big Beat. 4/17, Divine. **No credit cards.**

**SWEET BASIL—88 Seventh Ave. So.,** 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 4/20, Dirty Dozen Brass Band. 4/21, Dakota Station. 4/22-27, Cecil Taylor Unit. **AE, MC, V.**

**SWEETWATER'S—170 Amsterdam Ave., at 68th St.,** 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 4/22, singer Peggi Blu, Tues.-Thurs. at 9 & 11, Fri.-Sat. at 9 & midnight. 4/22-5/3, Jackee Harry. **AE, DC, MC, V.**

**TRAMPS—125 E. 15th St.,** 777-5077. 4/16, Diane Scanlon. 4/17-19, Buster Poindexter. 4/20, Jump Up. 4/21, Stigalators with comedy troup Forplay. 4/22, Mad Violets. Shows from 9 p.m. **No credit cards.**

**VILLAGE CORNER—142 Bleecker St.,** 473-9762. 4/16,17,23,24, Carol Britto. 4/18,19, Lance Hayward & Carol Britto. 4/20-22, Lance Hayward. Music Sun.-Thurs. from 8, Fri.-Sat. from 9:15. **No credit cards.**

**VILLAGE GATE—Bleecker & Thompson Sts.,** 475-5120. 4/21, "A Night of Flutes," Dave Valentin and his group, Jose Fajardo and his orchestra with guest soloist Herbie Mann. At **Top of the Gate:** *Beehive.* Tues.-Sun. **No credit cards.**

**VILLAGE VANGUARD—178 Seventh Ave. So.,** 255-4037. Thru 4/20, George Coleman Quartet. 4/22-27, George Adams; Don Pullen Quartet. Shows at 10, 11:30, & 1 a.m. **No credit cards.**

**THE WEST END—2911 Broadway,** 666-9160. Jazz, Tues.-Sun. from 9. Thru 4/20, singer Jackie Paris. 4/21,22, Steve Solis - The Paranoid Comic Players. 4/23-27, singer Norman Mapp. **MC, V.**

**ZINNO—126 W. 13th St.,** 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 4/20, guitarist Gene Bertoncini with Michael Moore on bass. 4/21-26, pianist Ray Bryant with Jimmy Rowser on bass. **AE.**

## COUNTRY/WESTERN

**LONE STAR CAFE—Fifth Ave., at 13th St.,** 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 4/16,17, David Lindley; Joe Bidewell. 4/18, Greywater. 4/19, Max Creek; Greywater. 4/21,22, John Mayall's Bluesbreakers; Bugs Henderson. **AE, CB, DC, MC, V.**

**SPAGHETTI WESTERN SALOON—314 East 72nd St.,** 535-5004. 4/16,18, Soozie Tyrell and the Saddlites. 4/17, Showcase. 4/19, The Mules Brothers. Music Wed.-Sat. from 8:30. **AE, CB, DC.**

## COMEDY/MAGIC

**CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts.,** 924-3499. Restaurant with cabaret. Thru 4/20, Richard Belzer. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

**CATCH A RISING STAR—1487 First Ave.,** 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

**COMEDY U. GRAND—55 Grand St.,** 431-4022. Featuring the finest New York comedy acts. Wed., audition night. Thurs., all-female comediennes. Fri. & Sat., Best of Comedy U. Sun., Comedy-on-the-Edge. Mon., Collins & Freidman. Tues., Uncle Floyd Solo in SoHo. Shows at 9p.m. **No credit cards.**

**COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St.,** 861-9386. Showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. **AE, MC, V.**

**DANGERFIELD'S—1118 First Ave.,** 593-1650. Thru 4/20, John Mulrooney with Steve Rizzo, Angela Scott, Hiram Kasten, Patty Rosborough and Danny Curtis. Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 8, 10:30 & 12:30, Sun. from 9:30. 4/21-27, Hal Spear with Fred Greenlee, Peter Bales, and Rhonda Handsome. **AE, CB, DC, MC, V.**

**GOODTIMES—449 Third Ave., at 31st St.,** 686-4250. Full menu, comics, singers and impressionists, every Mon.-Sat. **AE, MC, V.**

**MAGIC TOWNE HOUSE—1026 Third Ave.,** 308-2733. Magic cabaret with professional magicians Fri.-Sat. from 8 p.m. **No credit cards.**

**MONKEY BAR—60 E. 54th St. (in the Elysee Hotel).** 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

**MOSTLY MAGIC—55 Carmine St.,** 924-1472. Nightclub/theater featuring magic and comedy. 4/16, magician Imam and comedian Terry Day. 4/17, magician Torkova and comedian Terry Day. 4/18,19, magician Friedhoffer and comedian David Charnee. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

## DISCO/DANCING

**HIDEAWAY—32 W. 37th St.,** 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7:30–1 a.m. **AE, CB, DC, MC, V.**

**JIMMY WESTON'S—131 E. 54th St.,** 838-8384. Restaurant which serves up jazz and dancing, nightly except Sun., from 10. Thru 5/10, The Cerrati Trio with Bob Renino, Vince Nicosia, and singer-pianist Tommy Furtado. **AE, CB, DC.**

**THE RED PARROT—617 W. 57th St.,** 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

**REGINE'S—502 Park Ave., at 59th St.,** 826-0990. Elegant French restaurant. Mon.–Sat. 7:30–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

**ROSELAND—239 W. 52nd St.,** 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing Thurs.–Sun. from 2:30. **AE, V.**

**S.O.B.'S—204 Varick St.,** 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa, and the Caribbean. 4/16, Michigan & Smiley. 4/17, Kimati Dinizulu & the Kotoko Society. 4/18,19, Tabou Combo. 4/22, Buddy Rich and His Big Band. 4/23, Henry Threadgill 12-Piece Society Situation Dance Band. **AE, CB, DC, MC, V.**

## CABARET

**BACKSTAGE AT HISAE'S—318W. 45th St.,** 247-3748. *What's A Nice Country Like You ... Doing In A State Like This?* directed by Sue Lawless featuring Laura Berman, Stephani Hardy, Steve Mulch, Gary Schwartz, and Bill Sgroi. Shows Mon.–Thurs. at 8:30, Fir. & Sat. at 8:30 & 11:30. **AE, MC, V.**

**THE BALLROOM—253 W. 28th St.,** 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie . . . Thru 4/26, singer-actress Karen Akers, Tues.–Thurs. at 9, Fri. Sat. at 9 & 11 . . . Mon. at 8, Ballroom Briefs, a revue . . . Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

**CAFE VERSAILLES—151 E. 50th St.,** 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, the Super Gauchos, and the Magnificent Force, Sun.–Thurs. at 9 & 11:00, Fri. & Sat. at 9 & 11:30. **AE, CB, DC, MC, V.**

**CHIPPENDALES—1110 First Ave., at 61st St.,** 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

**FREDDY'S SUPPER CLUB—308 E. 49th St.,** 888-1633. Restaurant/bar. Thru 4/20, singer Andrea McArdle, Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11, followed by the Ronny Whyte Trio till 2 a.m. **AE.**

**IBIS—151 E. 50th St.,** 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

**PALSSON'S—158 W. 72nd St.,** 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

**PANACHE—149 E. 57th St.,** 935-0244. 4/16, Phillip Namanworth. 4/17, Phillip Brown. 4/18, Leigh Clarkgranville; Sarah Waxse. 4/19, Leigh Clarkgranville; Alexandra Cortese. 4/20, Judy Gallagher. 4/22,23, Karin Wolfe. **AE, MC, V.**

**PARK TEN—10 Park Ave., at 34th St.,** 889-1310. Supper club. Thru 5/11, singer Sylvia Syms celebrates *An Affair With Astaire,* Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

## HOTEL ROOMS

**ALGONQUIN—59 W. 44th St.,** 840-6800. Thru 4/19, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. From 4/22, Julie Wilson. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

**CARLYLE—Madison Ave. & 76th St.,** 744-1600. **Cafe:** Intimate supper club/bar. Thru 6/28, Bobby Short, Tues.–Sat. at 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

**GRAND HYATT—Park Ave., at 42nd St.,** 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

**PLAZA—Fifth Ave., at 59th St.,** 759-3000. **Edwardian Room:** Pianist plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

**ST. REGIS—Fifth Ave. and 55th St.,** 753-4500. **King Cole Room:** Singer-pianist Bob Wetherbee, Mon.–Thurs. from 5–11. Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon St. Jazz Band. **AE, CB, DC, MC, V.**

**WALDORF-ASTORIA—Park Ave. & 50th St.,** 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

**WESTBURY—Madison Ave., at 69th St.,** 535-2000. **Polo Lounge:** Pianist Roy Gerson plays Mon.–Sat. from 9 p.m. **AE, CB, DC, MC, V.**

## BACKGROUND MUSIC

**THE BACK PORCH—488 Third Ave., at 33rd St.,** 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld plays Mon. & Tues. **AE, CB, DC, MC, V.**

**S.P.Q.R.—133 Mulberry St.,** 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

## PIANO ROOMS

**DON'T TELL MAMA—343 W. 46th St.,** 757-0788. Thru 4/26, Thurs.–Sat. at 8:30, Julie Kurnitz: *Hot Flashes of 1986* . . . Thru 5/3, *Living Color,* a musical by Scott Warrender, directed by Susan Stroman, starring Davis Gaines, Jason Graae, Nancy Johnston and Faith Prince, Tues., Wed. at 8:30, Thurs.–Sat. at 11, Sun. at 5. **No credit cards.**

**JOES PIER 52—163 W. 52nd St.,** 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

**KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave.,** 924-6288. Warm, intimate restaurant/piano bar. 4/16,20, Charles Lindberg & Lisa Hall. 4/17,22, Exa Louise. 4/18, Charlotte Brown; Charles Lindberg & Lisa Hall. 4/19, Judy Kreston with David Lahm Duo. **AE.**

**LE VERT GALANT—109 W. 46th St.,** 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

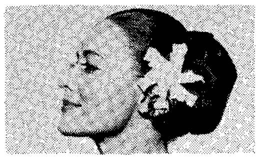
**THE MAESTRO—58 W. 65th St.,** 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

**NICKELS—227 E. 67th St.,** 794-2331. Restaurant/piano bar. Singer-pianist Berri Blair entertains every Mon.–Sat. from 8–midnight. **AE, DC, MC, V.**

**RUPPERT'S—Third Ave. at 93rd St.,** 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbie Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

**SANDRO'S—420 E. 59th St.,** 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

Julie Wilson
CELEBRATES IRVING BERLIN
BILLY ROY AT THE PIANO



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# RADIO
## HIGHLIGHTS

### Wed., April 16

**3:00/WNCN—Krommer:** Cto for Clarinet in E-Flat, Op. 36.

**WNYC—**The New Music Consort plays percussion works by Cage, Foss, and Sollberger.

**4:04/WQXR-AM/FM—J. Stamitz:** Orchestral Trio in B-Flat, Op. 1, #5; **Albeniz:** *Mallorca.*

**5:00/WNCN—Molter:** Cto for Trumpet, Strings & Continuo in D; **Schubert:** Nocturne for Piano, Violin & Cello in E-Flat, Op. 148.

**6:00/WNCN—Beethoven:** Sonata for Cello & Piano #4 in C, Op. 102, #1; **Saint-Georges:** Qt #1 in C.

**7:04/WQXR-AM/FM—Delalande:** Troisieme Caprice; **Milhaud:** *Suite Provencale.*

**8:00/WNCN—Saint-Saens:** Sym #3 in C, Op. 78, "Organ"; **Handel:** *Deidamia:* Ov.

**WNYC—**The New Jersey Symphony Orchestra. **Stravinsky:** *Song of the Nightingale;* **Chopin:** Piano Cto #2; **Beethoven:** Sym #3, "Eroica."

**8:05/WQXR-AM/FM—Rossini:** *The Italian Girl in Algiers:* Ov; **Bloch:** Violin Cto.

**9:00/WNCN—Various:** Arias; **Honneger:** Cto da Camera for Flute, English Horn & Strings.

### Thurs., April 17

**3:00/WNCN—Soler:** Sonatas for Harpsichord; **Enesco:** Roumanian Rhapsody in A, Op. 11, #1.

**WNYC—**A special critic's choice program with Will Crutchfield.

**4:04/WQXR-AM/FM—Mozart:** Piano Cto #2 in B-Flat; **Weber:** 7 Variations for Clarinet & Piano, Op. 33.

**5:00/WNCN—Wassenaer:** Cto "Armonico" in G; **Loeillet:** Sonata for Recorder & Bass Continuo in G.

**6:00/WNCN—Borodin:** Scherzo in D, "Les Vendredis"; **Purcell:** *The Old Bachelor.*

**7:04/WQXR-AM/FM—Britten:** *Soirees Musicales;* **Ciaia:** Sonata in G.

**8:00/WNYC—**The Chamber Music Society of Lincoln Center. With guests Eugenia Zukerman, flute, and Chick Corea, piano. **Kuhlau:** Grand Qt for 4 Flutes in e, Op. 103; **J. S. Bach:** "Brandenberg" Cto #4 for Violin, 2 Flutes, Strings & Continuo in G; **Brahms:** Sonata for Violin & Piano in f, Op. 120, #1; **Corea:** Septet for Winds, Strings & Piano; Pieces for Piano & String Qt.

**8:05/WQXR-AM/FM—Mozart:** Sinfonia Concertante in E-Flat; **Wagner:** *Die Walkure:* Wotan's Farewell and Magic Fire Music.

**9:00/WNCN—**Carnegie Hall Tonight. John Rubinstein, host. James Levine, pianist, with the Vienna Chamber Ensemble. **Schubert:** Qnt in A, Op. 114, "Trout."

### Fri., April 18

**3:00/WNCN—Gounod:** *Faust:* Ballet Music; **Mozart:** Divertimento #1 for 2 Clarinets & Bassoon in B-Flat.

**WNYC—Borden:** *The Continuing Story of Counterpoint.*

**4:04/WQXR-AM/FM—Faure:** *Masques et Bergamasques;* **Vivaldi:** Mandolin Cto in C.

**5:00/WNCN—Vivaldi:** *Four Seasons:* Autumn, Op. 8, #3; **Griffes:** *The Pleasure Dome of Kubla Khan.*

**6:00/WNCN—Schubert:** "Schone Mullerin," Op. 25; **Mendelssohn:** *Midsummer Night's Dream,* Op. 21.

**7:04/WQXR-AM/FM—Albinoni:** Cto a 5 in F, Op. 9, #3; **Mozart:** Piano Sonata #17 in D.

**8:00/WNCN—Bach:** Cto for Violin in E; **Dvorak:** "Carnival" Ov, Op. 92.

**WNYC—**The Opera Box. Opera and the history of singing in the 20th century.

**8:05/WQXR-AM/FM—Bruch:** Violin Cto #2 in d, Op. 44; **Rimsky-Korsakov:** *The Tale of the Tsar Saltan:* Suite.

**9:00/WNCN—Beethoven:** Sym #8 in F, Op. 93; **Powell:** Rapsodie "negre."

### Sat., April 19

**9:05 a.m./WQXR-AM/FM—**Piano Personalities. Constance Keene, pianist. **Bach:** French Suite #5 #5 in G; **Haydn:** Piano Sonata in E-Flat.

**10:00 a.m./WNCN—Gershwin:** *Rhapsody in Blue;* **Albinoni:** Cto for Trumpet in B-Flat, Op. 7, #3.

**10:04 a.m./WQXR-AM/FM—Grieg:** *Holberg Suite;* **Mussorgsky:** *Khovanshchina:* Entre'acte.

**11:05 a.m./WQXR-AM/FM—Haydn:** Sym #96 in D, "Miracle"; **Anon.:** 16th-Century French Dances.

**12:00/WNYC—**The Salzburg Festival. The Berlin Philharmonic. Herbert von Karajan, conductor. **Debussy:** *La Mer;* Prelude to *Afternoon of a Faun;* **Ravel:** *Bolero.*

**12:30/WQXR-AM/FM—**Metropolitan Opera Broadcast. **Wagner:** *Parsifal* (Rysanek, Hofmann, Estes, Talvela, Mazura, Robbins/Levine).

**1:00/WNCN—**Chicago Symphony Orchestra. Kurt Masur, conductor. **Brahms:** Sym #1 in c, Op. 68; Sym #2 in D, Op. 73.

**3:00/WNCN—Telemann:** Cto for 2 Recorders & Strings in B; **Gershwin:** *An American in Paris.*

**6:05/WQXR-AM/FM—Kodaly:** *Hary Janos Suite;* **Mozart:** Rondo in a.

**8:00/WNCN—**Artist's Image. Joseph Suk, violinist. **Bach:** Sonata for Violin & Harpsichord #2 in A; **Mozart:** Cto for Violin #5 in A, "Turkish."

**8:04/WQXR-AM/FM—**Private Reserve. Nadia Boulanger leading her Vocal and Instrumental Ensemble. **Monteverdi:** Madrigals.

**9:00/WKCR—**Opera Topics. Lorenzo Alvary's report on the American Opera Auditions.

**WNCN—**Saturday Night Opera. **Mozart:** *Abduction From the Seraglio* (Auger, Grist, Schreier, Dresden State Orch/Bohm).

**9:04/WQXR-AM/FM—**The Cleveland Orchestra. Christoph von Dohnanyi, conductor. **Mendelssohn:** Sym #4 in A, "Italian"; **Bruckner:** Sym #3 in d.

### Sun., April 20

**9:04 a.m./WQXR-AM/FM—**Piano Personalities. Garrick Ohlsson, pianist. **Bach:** Partita in E: Suite; **Chopin:** Nocturne #4 in F, Op. 15.

**10:00 a.m./WNCN—**Classic Guitar. **Villa-Lobos:** Suite popular brasileira; **Sojo:** *Aguinaldo; Mi Teresa.*

**WNYC—Strauss:** Duet Concertino; **Ravel:** Intro & Allegro.

**12:00/WNCN—**Operathon '86. General director Beverly Sills joins members of the WNCN staff to host this 10th annual celebration of the New York City Opera. Continues through 11:00 p.m.

**1:00/WNYC—Beethoven:** "Ah, Perfido," Op. 60; **Stravinsky:** *Petrouchka.*

**3:00/WNYC—**Metropolitan Opera National Auditions. The Winner's Concert. This live recital will be given by 11 finalists in various combinations of arias, duets, and ensembles. With the Met Opera Orchestra, hosted by Peter Allen.

**3:04/WQXR-AM/FM—**The New York Philharmonic. Edo de Waart, conductor; soprano Ute Vinzing. **Wagner:** *Tannhauser:* Ov and Venusberg Music; *Tristan and Isolde:* Prelude and Liebestod; *Siegfried Idyll; Gotterdammerung:* Immolation Scene.

**7:30/WNYC—Satie:** Sarabandes #1 & #3.

**7:35/WQXR-AM/FM—Beethoven:** Piano Sonata #14 in c-sharp, Op. 27, #2, "Moonlight."

**8:00/WNYC—**Pipedreams. Under the Influence. Recital performances by Peter Williams and Nancy Lancaster, exploring international influences upon the music of J. S. Bach.

**8:05/WQXR-AM/FM—**Delta Opera House. **Massenet:** *Esclarmonde* (Sutherland, Aragall, Tourangeau, Quilico, Nat'l Phil Orch/Bonynge).

**9:30/WNYC—Hindemith:** Organ Sonata #1; **Roussel:** Songs.

### Mon., April 21

**3:00/WNCN—Dvorak:** Suite in A, Op. 98b; **Stravinsky:** Four Studies, Op. 7.

**4:04/WQXR-AM/FM—Beethoven:** *The Creatures of Prometheus:* Ov & Excerpts from Act I; **M. Haydn:** Trumpet Cto in C; **Praetorius:** *Terpsichore:* Dances.

**5:00/WNCN—Debussy:** *Nocturnes:* Nuages; **Handel:** Sonata for Flute & Continuo in b, Op. 1, #9.

**6:00/WNCN—Brahms:** "Academic Festival" Ov, Op. 80; **Beethoven:** Sonata for Piano #6 in F, Op. 10, #2.

**7:04/WQXR-AM/FM—Handel:** *Alcina:* Ballet Music from Act III; **Schubert:** Violin & Piano Sonata in A, Op. 162.

**8:00/WNYC—**Brooklyn Academy of Music Chamber Music. The Waverly Consort plays Renaissance favorites. Music of the Hapsburg Domain, the French Renaissance, and the Italian Renaisance. Music by Ortiz, Gombert, Morales, Senfl, Lassus, Janequin, others.

**8:05/WQXR-AM/FM—Haydn:** Violin Cto #1 in C; **Respighi:** *Church Windows.*

**9:00/WNCN—Bach:** Sonata for Violin & Harpsichord #2 in A; **Monteverdi:** Psalm 109, "Dixit Dominus."

**9:06/WQXR-AM/FM—**The Boston Symphony Orchestra. Seiji Ozawa, conductor; cellist Mstislav Rostropovich. **Beethoven:** *Egmont:* Ov; **Tchaikovsky:** Variations on a Rococo Theme, for Cello & Orch; **Dvorak:** Cello Cto in b.

### Tues., April 22

**3:00/WNCN—Bach:** Chorale Preludes & Sonata Transcriptions; **Borodin:** Sym #3 in a, "Unfinished."

**WNYC—**The great cinema organists.

**4:04/WQXR-AM/FM—Rossini:** Introduction, Theme & Variations; **Hebden:** Cto #2 in C for Strings.

**5:00/WNCN—B. Marcello:** Introduzione, Aria e Presto; **T. Bohm:** Grand Polonaise, Op. 16.

**6:00/WNCN—Debussy:** Premiere Rapsodie for Clarinet & Orch; **Byrd:** Motet "Tribulationes Civitatum."

**8:00/WNCN—**The Borodin Trio, live from the WNCN Performance Studio.

**WNYC—**Los Angeles Philharmonic. Christopher Hogwood, conductor. **Pergolesi:** *Stabat Mater;* **Stravinsky:** *Pulcinella.*

**8:05/WQXR-AM/FM—Tartini:** Violin Cto in D; **Walton:** Violin Cto.

**9:00/WNCN—A. Scarlatti:** *Endimione e Cintia:* "Se geloso e il mio core"; **MacDowell:** *Sea Pieces,* Op. 55.

**9:06/WQXR-AM/FM—**The Philadelphia Orchestra. Erich Leinsdorf, conductor; violinist Shlomo Mintz. **Bartok:** Violin Cto #2; **Shostakovich:** Sym #10 in e.

Unless otherwise indicated, all times are p.m. and all stations are FM.

# TELEVISION LISTINGS

## Weekdays, April 16–18 and 21–22

② **WCBS** 212-975-4321
④ **WNBC** 212-664-4444
⑤ **WNYW** 212-535-1000
⑦ **WABC** 212-887-7777
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Ⓦ **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News
⑨ Jimmy Swaggart
⑪ Wed/Open Mind: Public Affairs
Thu/Aprenda Ingles
Fri/Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Mon/Oliver
Tue/Emma and Grandpa
Ⓢ Thu/Minors

6:30
② ④ News
⑤ Fat Albert
⑨ 700 Club
⑪ Great Space Coaster
Ⓗ Fri/When We First Met
Tue/The Survival Series
Ⓢ Wed/**Movie:** Isaac Littlefeathers
Tue/Magic Adventure

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Bugs and Porky
⑦ Good Morning America (cc)
⑪ The Jetsons
㉛ Ohayo! New York
Ⓗ Wed/Allison and the Bubble
Thu/Puff the Magic Dragon
Ⓢ Thu, Mon/Meet the Wombles
Fri/An Ounce of Cure

7:30
⑤ Plastic Man
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Fri/Free to Be You and Me

8:00
⑤ Jayce
⑪ Gobots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** The Competition
Thu/**Movie:** Second Thoughts
Fri/**Movie:** Comfort and Joy
Mon/**Movie:** Between Friends (cc)
Tue/**Movie:** Kentucky Woman
Ⓢ Wed/**Movie:** Johnny Dangerously
Tue/**Movie:** Mass Appeal (cc)

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers
Ⓢ Thu/**Movie:** Police Academy 2
Fri/**Movie:** Benji
Mon/**Movie:**Ten From Your Show of Shows

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Odd Couple
⑬ Sesame Street (cc)
㉛ AM Weather (except Tue)
Tue/Body Electric
Ⓦ Wed/**Movie:** Come and Get It
Thu/**Movie:** Heaven Help Us
Fri, Tue/**Movie:** Bachelor Party
Mon/**Movie:** Surf II

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Wed–Fri/Partridge Family
Mon–Tue/Joker's Wild
⑪ Tony Randall Show
㉛ Tue/Madeline Cooks

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ Wed–Fri/My Favorite Martian
Mon–Tue/Tic Tac Dough
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Thu/**Movie:** Kentucky Woman
Fri/Not *Necessarily* the News
Mon/**Movie:** Moving Violations
Tue/**Movie:** Avalanche
Ⓢ Wed/**Movie:** Merry Andrew
Thu/**Movie:** Forever Darling
Fri/**Movie:** City Lights
Mon/**Movie:** A Global Affair
Tue/**Movie:** Way Out West

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ Wed–Fri/My Favorite Martian
Mon–Tue/Partridge Family
⑪ Best Talk in Town
Ⓗ Wed/**Movie:** Police Academy 2
Fri/**Movie:** Tell Me That You Love Me

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Gilligan's Island
⑦ Lifestyles of the Rich and Famous
⑨ Bewitched
⑪ Wed/**Movie:** Mr. Moto Takes a Chance
Thu/**Movie:** The Wedding Night
Fri/**Movie:** A Night in Paradise
Mon/**Movie:** Sherlock Holmes and the Voice of Terror
Tue/**Movie:** Charlie Chan in the Dark Alibi
Ⓦ Wed/**Movie:** History of the World Part I
Thu/**Movie:** The Hunchback of Notre Dame (1939)
Fri/**Movie:** Fandango
Mon/**Movie:** Hardbodies
Tue/**Movie:** King David

11:30
④ Scrabble
⑤ Divorce Court
⑦ New Love American Style
⑨ I Dream of Jeannie
Ⓗ Mon/Not *Necessarily* the News
Tue/Video Jukebox
Ⓢ Thu/**Movie:** Greystoke
Fri/**Movie:** Moving Violations (cc)

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
Ⓗ Wed/Cat's Eye
Thu/**Movie:** Phar Lap
Fri/**Movie:** The Miracle of Kathy Miller
Mon/**Movie:** Fandango
Tue/**Movie:** Tank (cc)
Ⓢ Wed/**Movie:** The Goodbye Girl
Mon/**Movie:** Start the Revolution Without Me
Tue/**Movie:** The Incredible Shrinking Woman

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** House of Seven Hawks
Thu/**Movie:** Alex and the Gypsy
Fri/**Movie:** S*P*Y*S
Mon/**Movie:** Final Option
Tue/**Movie:** The Bible (1966). Part I. Michael Parks.

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Wed–Fri/Joker's Wild
Mon–Tue/Merv Griffin
Ⓢ Fri/**Movie:** Skidoo
Ⓦ Wed/**Movie:** Hardbodies
Thu/**Movie:** Desperately Seeking Susan
Fri/**Movie:** The Last Dragon
Mon/**Movie:** Where the Boys Are '84
Tue/**Movie:** History of the World Part I

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Wed, Fri/Tic Tac Dough
Thu/**Baseball:** Mets vs. St. Louis
Ⓗ Wed/**Movie:** The Mating Game
Mon/Tina Turner
Ⓢ Tue/It's Showtime

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal (except Thu)
Ⓗ Thu/**Movie:** Avalanche
Fri/**Movie:** Between Friends (cc)
Tue/**Movie:** Blame It On the Night
Ⓢ Wed/**Movie:** Start the Revolution Without Me
Thu, Mon/**Movie:** Splash (cc)
Tue/**Movie:** City Lights

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game (except Thu)
⑪ Mask
Ⓗ Mon/**Movie:** Police Academy 2

3:00
② Guiding Light
④ Santa Barbara
⑤ Inspector Gadget
⑦ General Hospital
⑨ Hawaii Five-O (except Thu)
⑪ The Jetsons
⑬ Wed/Food for Thought
Thu/Great Chefs of New Orleans
Fri/Frugal Gourmet
Mon/Great Chefs of Chicago
Tue/Yan Can Cook
Ⓢ Fri/Free to Be You and Me
Ⓦ Wed/**Movie:** Porky's Revenge
Thu/**Movie:** Heaven Help Us
Fri, Tue/**Movie:** Bachelor Party
Mon/**Movie:** Surf II

3:30
⑤ She-Ra
⑪ The Transformers
⑬ Wed/This Old House
Thu/Cats & Dogs
Fri/Victory Garden
Mon/All New This Old House (cc)
Tue/House for All Seasons
Ⓗ Wed/Tina Turner
Thu/Puff the Magic Dragon
Tue/Emma and Grandpa

4:00
② Quincy (except Tue)
Tue/School Break
④ Love Connection
⑤ He-Man
⑦ Jeopardy (except Wed)
Wed/After School Special
⑨ VegaS (except Thu)
⑪ G.I. Joe
⑬ Sesame Street (cc)
Ⓗ Thu/The Lion, the Witch and the Wardrobe
Fri/When We First Met
Mon/Oliver
Tue/The Survival Series
Ⓢ Wed/Olden Days Coat
Thu/Shelley Duvall's Tall Tales
Fri/An Ounce of Cure
Mon/Free to Be You and Me
Tue/Magic Adventure

4:15
⑨ Thu/Kiner's Korner

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century (except Wed)
⑨ Thu/Dating Game
⑪ Wed–Fri/Good Times
Mon–Tue/Jem
㉛ World TV Presents
Ⓗ Ⓢ Wed/**Movie:** Isaac Littlefeathers
Ⓢ Fri/**Movie:** Benji

5:00
② ④ ⑦ News
⑤ Wed–Thu/Brady Bunch
Fri/Rose Petal Place
Mon–Tue/Rambo
⑨ Police Woman
⑪ Eight Is Enough
⑬ Mister Rogers
Ⓗ Fri/The Survival Series
Tue/The Lion, the Witch and the Wardrobe
Ⓢ Thu/Minors
Mon/Meet the Wombles
Ⓦ Wed/**Movie:** City Lights
Thu/**Movie:** Something Wicked This Way Comes
Fri, Tue/**Movie:** Sounder
Mon/**Movie:** Desperately Seeking Susan

5:30
⑤ What's Happening
⑬ 3-2-1 Contact (cc)
㉛ Wed/Everything Else
Thu/Media Arts
Fri/Art in New York
Mon/Insight
Tue/Focus on Women
Ⓗ Thu/**Movie:** Tank
Mon/**Movie:** Second Thoughts
Ⓢ **Movie:** Isaac Littlefeathers
Tue/Andrew

5:45
㉛ News From City Hall

# Weeknights, April 16–18 and 21–22

### WED., APR. 16

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 **Movie:** Way Out West

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** Nobody's Perfekt

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ This Old House
㉑ Nightly Business Report
🅦 **Movie:** Hercules II

7:05
🅢 The Honeymooners . . . The Lost Episodes (cc)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ *All in the Family*
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** Ringling Bros. & Barnum Bailey Circus
❹ Highway to Heaven
❺ **Movie:** In Harm's Way (1965). Part I. John Wayne, Kirk Douglas.
❼ MacGyver (cc)
❾ News
⓫ **Movie:** Like Normal People (1979). Shaun Cassidy, Hope Lange.
㉑ National Geographic Special: Realm of the Alligator (cc)
㉛ Moments in Time
🅗 **Movie:** Police Academy (cc)
🅝 **Movie:** Heartland
🅢 Brothers: My Favorite Episodes (cc)

8:30
❾ Family Feud
⓭ Writers Writing: Pieces of a Puzzle

9:00
❷ **Movie:** Not My Kid (1985). George Segal, Stockard Channing.
❹ TV's Bloopers and Practical Jokes
❼ Dynasty (cc)
❾ **Movie:** Liar's Moon (1981). Matt Dillon, Cindy Fisher.
⓭ National Geographic Special: Realm of the Alligator
㉑ Smithsonian World: On the Shoulders of Giants (cc)
㉛ Crime Inc.: The Old Mob and the New (Part VII)
🅦 **Movie:** History of the World—Part I

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
⓭ Adam Smith's Money World: Japan Special
㉑ Boswell's London Journal (cc)
㉛ Crime Inc.: Discussion
🅗 **Movie:** Police Academy 2: Their First Assignment (cc)
🅝 **Movie:** Where the Green Ants Dream
🅢 **Movie:** Johnny Dangerously

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Pride of Place: Building the American Dream
㉑ Nightly Business Report
🅦 **Movie:** All-American Girls

11:30
❷ T. J. Hooker
❹ *Tonight Show*
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
🅗 Tina Turner: Private Dancer
🅢 **Movie:** The Divine Nymph

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre: By the Sword Divided
🅝 **Movie:** Vengeance Is Mine

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
🅗 Stephen King's Cat's Eye (cc)
🅦 **Movie:** Hardbodies

12:40
❷ **Movie:** Ohms (1980). Ralph Waite, Cameron Mitchell.

1:00
❺ **Special:** Second Cash Flow Expo
❼ **Movie:** El Greco (1966). Mel Ferrer, Rosanna Schiaffino.
❾ Joe Franklin
⓫ Comedy Break

1:20
🅢 **Movie:** The Lonely Guy

1:30
❹ ⓫ News

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Moses (1975). Part III. Burt Lancaster, Anthony Quayle. (Part I, Mon., Apr. 14 at 2 a.m.)
❾ **Movie:** Carry On Cabby (1967). Sidney James, Kenneth Connor.
⓫ Start of Something Big
🅦 **Movie:** Porky's Revenge

2:05
🅗 **Movie:** Where the Boys Are '84

2:30
❹ Ben Casey

3:00
⓫ Emergency
🅢 **Movie:** Blame It On Rio

3:30
❹ Ben Casey
🅦 **Movie:** City Lights

3:45
🅗 Rock and Rule

4:00
❾ Joe Franklin
⓫ Kung Fu

4:04
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:10
🅗 **Movie:** Police Academy

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅢 Olden Days Coat

### THU., APR. 17

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅢 Classic Comedy Shorts

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 **Movie:** A Global Affair

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ $100,000 Pyramid
⓭ Food for Thought
㉑ Nightly Business Report
🅦 **Movie:** The Hunchback of Notre Dame (1939)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ Million Dollar Chance of a Lifetime
⓫ **Baseball:** Yankees vs. Cleveland
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅗 **Movie:** Talk to Me

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Ripley's Believe It or Not! (cc)
❾ News
㉑ Brainstormers
㉛ New York Screening Room
🅝 **Movie:** Skyline
🅢 **Movie:** Police Academy 2: Their First Assignment (cc)

8:30
❹ Family Ties
❺ **Movie:** In Harm's Way (1965). Part II. John Wayne, Henry Fonda. (Part I, Wed., Apr. 16 at 8 p.m.)
❾ Family Feud
⓭ Currents: The Toxic Goldrush
㉑ This Old House (cc)

9:00
❷ Simon & Simon
❹ Cheers
❼ The Colbys (cc)
❾ **Movie:** Lucky Star (1980). Louise Fletcher, Rod Steiger.
⓭ Heart of the Dragon: Eating (cc)
㉑ Mystery!: Charters and Caldicott (Part V) (cc)
㉛ Only One New York
🅗 **Movie:** The Falcon and the Snowman (cc)
🅦 **Movie:** The Bounty

9:30
❹ Night Court
㉛ Salt Factor
🅢 Cheech and Chong: Get Get Out of My Room

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ The Pallisers
㉛ On Our Own
🅝 **Movie:** Kaddish
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Barney Miller
⓭ Channel Crossings: Collision Course
㉑ Nightly Business Report
🅢 **Movie:** Greystoke: The Legend of Tarzan, Lord of the Apes

11:15
🅦 **Movie:** Farewell Scarlet

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report
🅗 On Location: Richard Belzer in Concert

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Star Trek
🅝 **Movie:** Black Orpheus

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood

12:35
🅗 **Movie:** Exposed

12:40
❷ **Movie:** The Rain People (1979). Shirley Knight, James Caan.

12:45
🅦 **Movie:** Desperately Seeking Susan

1:00
❺ **Special:** Second Cash Flow Expo
❼ **Movie:** The Carey Treatment (1972). James Coburn, Jennifer O'Neill.
❾ Joe Franklin
⓫ Comedy Break

1:15
🅢 **Movie:** History of the World—Part I

1:30
❹ ⓫ News

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Go West, Young Man (1936). Mae West, Warren William.
❾ **Movie:** Carry On Cowboy (1962). Sidney James, Jim Dale.
⓫ Lifestyles of the Rich and Famous

2:20
🅗 **Movie:** A Clockwork Orange

2:30
❹ Ben Casey

2:45
🅦 **Movie:** Heaven Help Us

2:55
🅢 **Movie:** The Hills Have Eyes II

3:00
⓫ Emergency

3:30
❹ Ben Casey

3:43
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here's Lucy

4:35
🅢 **Movie:** Splash (cc)

4:40
🅗 **Movie:** Reckless

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

### FRI., APR. 18

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
🅗 Bill Cosby Himself
🅢 Classic Comedy Shorts

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅢 **Movie:** The Yellow Cab Man

7:00
❷ ❹ ❼ ❾ News
❺ M*A*S*H
⓫ The Jeffersons
⓭ Sneak Previews
㉑ Nightly Business Report
🅦 **Movie:** Rustler's Rhapsody

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ All in the Family
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Philadelphia
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Twilight Zone
❹ Riptide
❺ P.M. Magazine
❼ Webster (cc)
⓫ **Movie:** Capone (1975). Ben Gazzara, Sylvester Stallone.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Blame It On the Night
🅝 **Movie:** Company of Wolves
🅢 Tom Petty and the Heartbreakers—Pack Up the Plantation

8:30
❺ **Movie:** The Mark of Zorro (1974). Frank Langella, Ricardo Montalban.
❼ Mr. Belvedere (cc)
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ **Movie:** Return of Mike Hammer (1985)
❹ Last Precinct
❼ Mr. Sunshine (cc)
⓭ Great Performances: Early Days
㉑ Governor Cuomo Talks Business: A Long Island Report Special
㉛ Masterpiece Theatre: By the Sword Divided (Part IV)
🅢 **Movie:** Friday the 13th Part V—A New Beginning
🅦 **Movie:** Fandango

9:30
❼ Joe Bash (cc)
🅗 The Hitchhiker

10:00
❹ Miami Vice
❺ ⓫ News
❼ Fall Guy (cc)
⓭ Mark Russell Comedy Special
㉑ National Geographic Special: Realm of the Alligator
㉛ Newsview
🅗 **Movie:** The Jerk
🅝 **Movie:** Breathless

10:15
❾ Kiner's Korner

10:30
❾ Burns and Allen
⓫ News

13 Battle of the Blimps: An Enterprise Special (cc)
31 Doctor Who
S **Movie:** Moving Violations (cc)

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Barney Miller
13 **Movie:** Z (1969). Yves Montand, Jean-Louis Trintignant.
21 Nightly Business Report
W **Movie:** Foxtrot

11:30
2 Magnum, P.I.
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

11:40
H Not *Necessarily* the News

12 MIDNIGHT
7 New York Hot Tracks
9 Hawaii Five-0
11 Star Trek
N **Movie:** The Great Dictator

12:05
S **Movie:** Richard Pryor Live in Concert

12:10
H **Movie:** Stick (cc)

12:30
4 Friday Night Videos
5 Comedy Tonight
W **Movie:** Illusions

12:40
2 **Movie:** McGarrett: Crash of the Shadows (1980). Jack Lord.

1:00
5 Star Search
9 Joe Franklin
11 Comedy Break

1:30
7 Eye on Hollywood
11 News

1:45
2 **Movie:** Gunfight in Black Horse Canyon (1961). Dale Robertson.
S **Movie:** Tendres Cousines
W **Movie:** The Last Dragon

2:00
4 News
5 **Movie:** It's a Gift (1934). W. C. Fields, Baby Leroy.
7 Headline Chasers
9 **Movie:** Carry On Screaming (1967). Gerald Thomas, Joan Sims.
11 Start of Something Big

2:05
H **Movie:** Porky's

2:30
4 Price Is Right
7 **Movie:** One Body Too Many (1944). Jack Haley, Bela Lugosi.

3:00
4 Music City USA
11 Children Caught in the Crossfire

3:20
5 **Movie:** Poppy (1936). W. C. Fields, Baby Leroy.
S **Movie:** City Lights

3:30
4 Hit City
W **Movie:** Bachelor Party

3:50
H **Movie:** Creature

3:59
2 Newsmakers

4:00
4 Ben Casey
9 Joe Franklin
11 Kung Fu

4:29
2 **Movie:** Anatomy of a Crime (1969). Darren McGavin, Ted Knight.

4:50
S Tom Petty and the Heartbreakers—Pack Up the Plantation

5:00
4 Here's Lucy
9 News
11 U.S. Farm Report

5:30
4 Sonrisas
9 11 News
H Hitchhiker

5:50
S **Movie:** Skidoo

## MON., APR. 21

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Dr. Who
S **Movie:** Police Academy 2: Their First Assignment

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 The Moviemakers: Gods and Goddesses
21 Nightly Business Report
W **Movie:** Micky and Maude

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report
H Fraggle Rock

8:00
2 Scarecrow and Mrs. King
4 You Again?
5 P.M. Magazine
7 Hardcastle and McCormick
9 News
11 **Special:** The Mystery of Al Capone's Vaults
21 Heart of the Dragon (cc)
31 Beats of the Heart
H **Movie:** Moving Violations
N **Movie:** Limelight
S An Audience With Mel Brooks

8:30
4 227
5 **Movie:** Breaker! (1977). Chuck Norris, George Murdock.
9 Family Feud
13 Adam Smith's Money World

9:00
2 Kate & Allie
4 **Special:** The Television Academy Hall of Fame
7 **Movie:** Alex: The Life of a Child (1985) (cc)
9 **Movie:** Lord Jim (1965). Peter O'Toole, James Mason.
13 American Playhouse: A Flash of Green
21 Undersea World of Jacques Cousteau
31 On Stage at Wolf Trap
S **Movie:** History of the World Part I
W **Movie:** Hardbodies

9:30
2 Newhart
H Tina Turner: Private Dancer

10:00
2 **Special:** No Place to Call Home
5 11 News
21 Ascent of Man
31 Tonight at Ferlinghetti (Part I)

10:30
11 News
31 Doctor Who
H Not *Necessarily* the News
N **Movie:** Black Orpheus

11:00
2 4 7 News
5 Taxi
11 Barney Miller
13 Mystery!: Charters and Caldicott (Part V) (cc)
21 Nightly Business Report
H **Movie:** Police Academy 2: Their First Assignment (cc)
S The Friars Roast Ed Sullivan
W **Movie:** The Blonde Next Door

11:30
2 **Special:** No Place to Call Home—An Update
4 Best of Carson
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
2 Remington Steele (joined in progress)
7 Headline Chasers
9 Hawaii Five-O
11 Star Trek
13 To the Manor Born
S **Movie:** Splash (cc)

12:15
W **Movie:** Where the Boys Are '84

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
H **Movie:** Reckless
N **Movie:** Orpheus

12:40
2 **Movie:** The Ordeal of Bill Carney (1981). Ray Sharkey, Richard Crenna.

1:00
5 Get Smart
7 **Movie:** Gunpoint (1966). Audie Murphy, Joan Staley.
9 Joe Franklin
11 Comedy Break

1:30
4 11 News
5 I Love Lucy

1:45
W **Movie:** Surf II

2:00
2 News
4 Price Is Right
5 **Movie:** Tammy Tell Me True (1961). Sandra Dee, John Gavin.
9 **Movie:** In the Good Old Summertime (1949). Van Johnson, Judy Garland.
11 **Special:** The Mystery of Al Capone's Vaults (repeat)
S **Movie:** Police Academy 2: Their First Assignment (cc)

2:10
H **Movie:** Stick

2:30
4 Ben Casey

3:15
W **Movie:** Hardbodies

3:30
4 Ben Casey

3:35
S **Movie:** The Lonely Guy

4:00
9 Joe Franklin
11 Life and Times of Grizzly Adams

4:04
5 Get Smart

4:05
H **Movie:** Exposed

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:10
S Free to Be You and Me

5:30
4 Flying Nun
7 Morning Stretch
11 News

## TUE., APR. 22

6:00
2 4 7 News
5 Three's Company
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
S **Movie:** Mass Appeal

6:30
5 One Day at a Time
11 Benson
13 Nightly Business Report
21 Doctor Who
H The Last Unicorn

7:00
2 4 7 News
5 M*A*S*H
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature: Solitudes
21 Nightly Business Report
W **Movie:** King David

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 All in the Family
7 Entertainment Tonight

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## SOLUTIONS TO LAST WEEK'S PUZZLES

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# TELEVISION

⑨ Million Dollar Chance of a Lifetime
⑪ News
⑬ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
② Morning Star/Evening Star
④ A-Team
⑤ P.M. Magazine
⑦ Who's the Boss? (cc)
⑨ News
⑪ Barney Miller
㉑ Nature: Danube Delta
㉛ Mystery!: Charters and Caldicott (Part V)
Ⓗ **Movie:** Firestarter
Ⓝ **Movie:** The Decline of Western Civilization
Ⓢ **Movie:** The Incredible Shrinking Woman

8:30
⑤ **Movie:** Columbo—Short Fuse (1973). Peter Falk, James Gregory.
⑦ Perfect Strangers (cc)
⑨ Family Feud
⑪ **Baseball:** Yankees vs. Kansas City
⑬ Innovation: Strokes—Frontiers of Hope

9:00
② Mike Hammer
④ Hunter
⑦ Moonlighting (cc)
⑨ **Special:** Greatest Heroes of the Bible (1978). Part I of IV. Robert Culp, Gene Barry.
⑬ A Nova/Frontline Special Report (cc)
㉑ Masterpiece Theatre: By the Sword Divided (Part V) (cc)
㉛ Heritage: Civilization and the Jews (Part I)
Ⓦ **Movie:** The Bay Boy

9:30
Ⓢ It's Showtime

10:00
② The Equalizer
④ White Paper: The Japan They Don't Talk About
⑤ News
⑦ Spenser: For Hire (cc)
㉑ The Sandbaggers
㉛ Presente
Ⓗ The Hitchhiker
Ⓝ **Movie:** The Great Dictator
Ⓢ The Paper Chase: The Third Year—The Choice (cc)

10:30
㉛ Doctor Who
Ⓗ **Movie:** Blame It On the Night

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Benny Hill
⑬ Intercom: Stopping History
㉑ Nightly Business Report
Ⓢ Colgate Comedy Hour
Ⓦ **Movie:** Foxtrot

11:30
② Simon & Simon
④ Tonight Show
⑤ Dynasty
⑦ Nightline
⑨ Bizarre
⑪ News
㉑ Long Island Report

12 MIDNIGHT
⑦ Headline Chasers
⑨ Hawaii Five-0
⑪ The Honeymooners
⑬ SCTV
Ⓗ **Movie:** The Falcon and the Snowman (cc)
Ⓢ **Movie:** Friday the 13th Part V—A New Beginning (cc)

12:15
Ⓝ **Movie:** The Company of Wolves

12:30
④ David Letterman
⑤ Comedy Tonight
⑦ Eye on Hollywood
⑪ Star Trek
Ⓦ **Movie:** History of the World Part I

12:40
② **Movie:** This Time Forever (1980). Vincent Van Patten, Eddie Albert.

1:00
⑤ St. Jude's Children's Hospital Special: Please Let Me Live
⑦ **Movie:** The Pink Jungle (1968). James Garner, George Kennedy.
⑨ Joe Franklin

1:30
④ ⑪ News

1:40
Ⓢ **Movie:** The Divine Nymph

2:00
② News
④ Price Is Right
⑤ **Movie:** Two Years Before the Mast (1946). Alan Ladd, William Bendix.
⑨ **Movie:** Has Anybody Seen My Gal (1952). Piper Laurie, Rock Hudson.
⑪ **Movie:** The Pride of Jesse Hallam (1981). Johnny Cash, Crystal Smith. A widower must come to grips with his illiteracy when he is forced to leave his rural Kentucky home with his two children.
Ⓦ **Movie:** Bachelor Party

2:15
Ⓗ **Movie:** That Championship Season

2:30
④ Ben Casey

3:25
Ⓢ **Movie:** Police Academy (cc)

3:30
④ Ben Casey

3:45
Ⓦ **Movie:** The Bay Boy

4:00
⑨ Joe Franklin
⑪ Kung Fu

4:05
⑤ Get Smart

4:10
Ⓗ **Movie:** Firestarter

4:30
④ Here's Lucy

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:15
Ⓢ Andrew

5:30
④ Flying Nun
⑦ Morning Stretch
⑪ News

# Weekend, April 19–20

## SAT., APR. 19

6:00
④ Lorne Greene's New Wilderness
⑤ Young Edition
⑨ David Toma
⑪ It's Your Business
Ⓗ **Movie:** Benji

6:30
② Patchwork Family
④ Hickory Hideout
⑤ World Tomorrow
⑦ Hee Haw
⑨ Face-off
⑪ Josie and the Pussycats

7:00
④ Robotech
⑤ Terrahawks
⑦ Davey and Goliath
⑨ New Jersey People
⑪ Tom and Jerry

7:30
② Kidsworld
④ Cliffwood Avenue Kids
⑤ Wonderama
⑦ Kids, Incorporated
⑨ In Depth
⑪ Voltron
Ⓗ **Movie:** Nobody's Perfekt
Ⓢ **Movie:** Limelight

8:00
② Berenstain Bears
④ Snorks
⑤ Popeye
⑦ Pink Panther and Sons
⑨ Hispanic Horizons
⑪ Little Rascals
⑬ Adam Smith's Money World

8:30
② The Wuzzles
④ Gummi Bears
⑤ Rainbow Brite
⑦ The Littles (cc)
⑨ Meet the Mayors
⑪ **Movie:** Clancy Street Boys (1943). Leo Gorcey, Huntz Hall.
⑬ Wall $treet Week

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Popples
⑦ Bugs Bunny/Looney Tunes Comedy Hour
⑨ Millionaire Maker
⑬ Washington Week in Review (cc)
Ⓗ **Movie:** The Mating Game
Ⓦ **Movie:** Pickwick Papers

9:30
② Dungeons and Dragons
⑤ Ulysses
⑬ John McLaughlin: One-on-One
㉛ On Our Own

10:00
② Hulk Hogan's Rock 'n' Wrestling!
⑤ **Special:** Crystal Light National Aerobics Championships
⑦ Laff-a-Lympics
⑨ BJ and the Bear
⑪ Puttin' On the Hits
⑬ Congress: We the People
㉛ Body Electric
Ⓢ **Movie:** Merry Andrew

10:30
④ Punky Brewster
⑦ Ewoks and Droids
⑪ FTV
⑬ Congress: We the People
㉛ Reading Rainbow

11:00
② Richie Rich
④ Alvin and the Chipmunks
⑤ **Movie:** The First Texan (1956). Joel McCrea, Jeff Morrow.
⑨ Wrestling
⑪ Soul Train
⑬ Tony Brown's Journal
㉛ Secret City
Ⓗ **Movie:** Zulu Dawn
Ⓦ **Movie:** Murder My Sweet

11:30
② Astro Minute
④ Kidd Video
⑦ Galactic Guardians
⑬ Open Mind
㉛ Why in the World

12 NOON
② Pole Position
④ Mr. T
⑦ Weekend Specials (cc)
⑨ Voyagers
⑪ Wrestling
⑬ Frontline: Taxes Behind Closed Doors (cc)
㉑ Gourmet Cooking (cc)
㉛ Video Music Box (Part I)
Ⓢ Bill Cosby Himself

12:30
② Get Along Gang
④ Spider Man
⑦ American Bandstand
㉑ This Old House (cc)

1:00
② Kidsworld
④ Major League Baseball—An Inside Look
⑤ **Movie:** Shriek of the Mutilated (1974). Alan Brock, Michael Harris.
⑨ **Movie:** The Glove (1978). John Saxon, Rosey Grier.
⑪ **Movie:** Zardoz (1974). Sean Connery, Charlotte Rampling.
⑬ Adam Smith's Money World: Japan Special
㉑ Kathy's Kitchen
㉛ Video Music Box (Part II)
Ⓗ **Movie:** Moving Violations (cc)
Ⓦ **Movie:** Missing in Action 2: The Beginning

1:15
④ **Baseball:** St. Louis vs. Montreal or Los Angeles vs. Atlanta (concludes at 4 p.m.)

1:30
② The People
⑦ New York Hot Tracks
㉑ Frugal Gourmet

2:00
② **Golf:** Heritage Classic
⑬ The Shakespeare Hour: King Lear
㉑ Victory Garden
㉛ World TV Presents
Ⓢ **Movie:** Marvin and Tige

2:30
❼ Hollywood Close-up
㉑ Magic of Oil Painting
🅗 **Movie:** Benji

3:00
❺ **Movie:** Killer Army (1977). Lu Feng, Sun Chien.
❼ Professional Bowlers Tour
❾ **Movie:** Scream of the Demon Lover (1971). Jeff Chase, Jennifer Hartley.
⓫ Star Games
⓭ American Playhouse: The House of Ramon Iglesia (cc)
㉑ Cats & Dogs (cc)
🅦 **Movie:** Tank

3:30
❷ **Basketball:** NBA Playoff Game (concludes at 6 p.m.)
㉑ Motorweek

4:00
❹ **Baseball:** Chicago White Sox vs. Boston or Minnesota vs. California (concludes at 7 p.m.)
⓫ Dance Fever
⓭ Bodywatch: Will to Be Well (cc)
㉑ Rod and Reel
㉛ World Chronicle
🅗 **Movie:** Roller Boogie
🅢 **Movie:** Mass Appeal

4:30
❼ Wide World of Sports
⓫ Puttin' On the Hits
⓭ Innovation
㉑ This Old House (cc)
㉛ Cambridge Forum Presents: Japan the Changing Tradition

5:00
❺ Mission: Impossible
❾ Greatest American Hero
⓫ Fame
⓭ Nova: Seeds of Tomorrow (cc)
㉑ German Professional Soccer
㉛ All About TV
🅦 **Movie:** Norma Rae

5:30
㉛ Cityscope

6:00
❷ The People
❺ What's Happening Now
❼ News
❾ Wrestling
⓫ Star Trek
⓭ Nature: Fragments of Eden (cc)
㉑ The Shakespeare Hour: Measure for Measure (Part II)
㉛ Only One New York
🅗 **Movie:** High School U.S.A. (cc)
🅢 **Movie:** The Champ

6:30
❷ ❼ News
❺ Small Wonder
㉛ Eye on Dance

7:00
❷ ❾ News
❹ Strictly Business
❺ Check It Out
❼ It's a Living
⓫ The Jeffersons
⓭ Newton's Apple (cc)
㉑ Nature: Fragments of Eden
㉛ Ask Congress
🅦 **Movie:** Police Academy

7:30
❷ **Special:** There's No Harm in Harmony
❹ Fight Back
❺ Ted Knight Show
❼ New York Views
❾ In Search Of
⓫ At the Movies
⓭ Wild America: Remarkable Reptiles (cc)
㉛ McLaughlin Group

8:00
❷ Crazy Like a Fox
❹ Gimme a Break
❺ **Movie:** Angels Wash Their Faces (1939). Ann Sheridan, Ronald Reagan.
❼ Redd Foxx Show (cc)
❾ **Movie:** Birth of the Beatles (1979). Rod Culbertson, John Altman.
⓫ **Movie:** The Turning Point (1977). Anne Bancroft, Shirley MacLaine.
⓭ Pride of Place: Building the American Dream (cc)
㉑ Great Railway Journeys of the World
㉛ Mini Playhouse
🅗 **Movie:** Code of Silence (cc)
🅝 **Movie:** The Leopard
🅢 The Paper Chase: The Third Year—The Source

8:30
❹ Facts of Life
❼ Benson (cc)
㉛ Looking East

9:00
❷ **Movie:** Scorned and Swindled (1984). Tuesday Weld, Keith Carradine.
❹ Golden Girls
❼ Love Boat
⓭ Mystery!: Charters and Caldicott (cc)
㉑ Yes Minister
㉛ Hello Jerusalem
🅢 Bill Cosby Himself
🅦 **Movie:** Police Academy 2: Their First Assignment

9:30
❹ All Is Forgiven
㉑ Only When I Laugh

10:00
❹ Remington Steele
❺ News
❼ Love Boat (cc)
❾ Wrestling
⓭ Film on Film: Coming Up From Down Under
㉑ **Movie:** My Dear Secretary (1948). Kirk Douglas, Keenan Wynn.
㉛ Heritage Conversation With Bill Moyers (Part II)
🅗 **Boxing:** Michael Spinks vs. Larry Holmes

10:30
❺ Black News
⓫ News

11:00
❷ ❹ ❼ News
❺ **Movie:** Now, Voyager (1942). Bette Davis, Claude Rains.
❾ Racing
⓫ Tales From the Darkside
⓭ **Movie:** Klondike Annie (1936). Mae West, Harold Huber.
🅢 **Movie:** The Perils of Gwendoline
🅦 **Movie:** Scoundrels

11:15
🅝 A Joke of Destiny

11:30
❹ Saturday Night Live
❼ News
❾ **Movie:** A Bell From Hell (1970). Viveca Lindfors, Renaud Verley.
⓫ The Honeymooners
🅗 **Movie:** Hot Resort

11:45
❷ MTV Top 20 Video Countdown
❼ **Movie:** Deliverance (1972). Jon Voight, Burt Reynolds.

12 MIDNIGHT
⓫ Dempsey & Makepeace
🅝 **Movie:** Overlord

12:30
🅦 **Movie:** Platinum Paradise

12:35
🅢 **Movie:** Stick (cc)

12:45
❷ **Movie:** Whispering Death (1971). Roy Thinnes, Jim Hutton.

1:00
❹ Circle of Fear
⓫ Twilight Zone

1:05
🅗 **Movie:** Police Academy (cc)

1:15
❼ **Movie:** Dirty Dingus Magee (1970). Frank Sinatra, George Kennedy.

1:20
❺ **Movie:** The April Fools (1967). Jack Lemmon, Catherine Deneuve.

1:30
❾ **Movie:** Son of Cleopatra (1965). Mark Damon, Alberto Lupo.
⓫ News

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** The Company of Wolves

2:30
⓫ **Movie:** Li'l Abner (1959). Peter Palmer, Stubby Kaye.
🅢 **Movie:** The Champ

2:44
❷ News

2:45
🅗 **Movie:** Hardbodies (cc)

3:00
❹ **Movie:** Jungle Book (1942). Sabu, John Qualen.

3:29
❷ **Movie:** Darling Lili (1970). Julie Andrews, Rock Hudson.

3:30
❾ **Movie:** Bang Bang Kid (1967). Tom Bosley, Guy Madison.

3:45
🅦 **Movie:** Tank

4:15
🅗 Video Jukebox

4:45
🅗 **Movie:** Code of Silence (cc)
🅢 The Paper Chase: The Third Year—The Source

5:00
❾ News
⓫ Life of Riley

5:30
❾ ⓫ News

## SUN., APR. 20

6:00
❺ Black News
❾ In Depth
⓫ Insight
🅢 Around the World in 80 Days

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:35
🅗 The Great Love Experiment

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:05
🅢 Faerie Tale Theatre: Pinocchio (cc)

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)
🅗 Remember When: Go Team Go!

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅢 **Movie:** Isaac Littlefeathers

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood
🅗 Fraggle Rock (cc)

9:00
❷ **Special:** Pianist Vladimir Horowitz Live From Moscow (concludes at 11 a.m.)
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
⓭ Sesame Street (cc)
🅗 **Movie:** Phar Lap
🅦 **Movie:** Hercules II

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Heathcliff
🅢 **Movie:** Terms of Endearment (cc)

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
⓭ Mister Rogers' Neighborhood

10:30
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges

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# TELEVISION

13 Owl TV (cc)

11:00
2 Wall Street Journal Report
4 Meet the Press
5 **Movie:** Tarzan's Fight for Life (1958). Gordon Scott, Eve Brent.
9 David Toma
11 FTV
13 Animated Haggadah
H Stephen King's Cat's Eyes (cc)
W **Movie:** The Flamingo Kid

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley (cc)
9 World Tomorrow
11 **Movie:** Buck Privates (1941). Bud Abbott, Lou Costello.
13 Wild America: Remarkable Reptiles (cc)
21 *Tony Brown's Journal*

12 NOON
2 The People
4 McLaughlin Group
9 Dr. Schuller
13 Capitol Journal
21 Wall Street Week
S The Paper Chase: The Third Year—The Source

12:30
2 Inside Soaps
4 Today in New York
7 Eyewitness News Conference
13 Inside Albany
21 **Movie:** Parlor, Bedroom and Bath (1931). Buster Keaton, Charlotte Greenwood.
H **Movie:** Coal Miner's Daughter (cc)

12:45
5 **Movie:** The Glory Stompers (1967). Dennis Hopper, Chris Noel.

1:00
2 **Basketball:** NBA Playoff Game (concludes at 3:30 p.m.)
4 Ben Casey
7 Like It Is
9 Phil Silvers
11 Keys to Success
13 Firing Line
S Big Parade of Comedy
W **Movie:** The Purple Rose of Cairo

1:30
9 **Baseball:** Mets vs. Philadelphia (concludes at 4:15 p.m.)
11 Home Sweet Home

2:00
4 **Racing:** Toyota Grand Prix of Long Beach
7 Ebony/Jet Showcase
11 This Week in Baseball
13 Symposium: Religion—The Ethics of America
21 Japan: The Changing Tradition
31 World TV Presents

2:30
5 **Movie:** Eye of the Needle (1981). Donald Sutherland, Kate Nelligan.
7 Greatest Sports Legends: Don Drysdale
11 **Baseball:** Yankees vs. Milwaukee
21 Wilderness
S **Movie:** The Goodbye Girl

3:00
7 **Baseball:** St. Louis vs. Montreal (concludes at 6 p.m.)
13 Great Performances: Early Days
21 Lone Star: A Television History of Texas
31 Kup's Show (repeat)
H **Movie:** Amityville: The Demon (cc)
W **Movie:** The Muppets Take Manhattan

3:30
2 **Golf:** Heritage Classic (concludes at 6 p.m.)

4:00
4 **Special:** Superstars Championship
13 National Geographic Special: Realm of the Alligator
21 Inside Albany
31 Masterpiece Theatre: By the Sword Divided (Part IV)

4:15
9 Kiner's Korner

4:30
9 Burns and Allen
21 Adam Smith's Money World
H The Great Love Experiment
S Star Spangled Country Party

5:00
5 Kojak
9 Black Sheep Squadron
11 Fame
13 Heart of the Dragon: Eating
21 Moneymakers V
31 Mystery!: Charters and Caldicott (Part IV)
W Faerie Tale Theatre: The Tale of the Frog Prince

5:30
21 McLaughlin Group
H Fraggle Rock (cc)

6:00
2 4 7 News
5 **Movie:** Somebody Killed Her Husband (1978). Farah Fawcett.
9 Police Story
11 **Movie:** Take Down (1978). Edward Herrmann, Kathleen Lloyd. A reluctant English teacher takes over the coaching job of a high-school wrestling team.
13 Currents: The Toxic Goldrush
21 Wild America (cc)
H **Movie:** Tex
S **Movie:** Honeysuckle Rose
W Faerie Tale Theatre: Little Red Riding Hood

6:30
2 4 7 News
13 Washington Week in Review (cc)
21 Brainstormers

7:00
2 60 Minutes
4 Fathers and Sons
7 Disney Sunday Movie (cc)
9 Switch
13 The Shakespeare Hour: King Lear (Part II)
21 Austin City Limits
W Cheech and Chong: Get Out of My Room

7:30
4 Punky Brewster

8:00
2 Murder She Wrote
4 Amazing Stories
5 Star Search
7 **Movie:** Superman III (1983). Christopher Reeve, Richard Pryor.
9 The Changing Family: A Parent's Greatest Fears
11 Lifestyles of the Rich and Famous
13 Frontline: The Disillusionment of David Stockman
21 **Movie:** Nice Girl (1941). Robert Stack, Deanna Durbin.
31 From Oregon With Love
H **Movie:** Act of Vengeance (cc)
N **Movie:** Dear Maestro
S **Movie:** Terms of Endearment (cc)
W **Movie:** Porky's

8:30
4 Alfred Hitchcock Presents

8:45
31 Brazil/N.Y.

9:00
2 **Movie:** Passions (1985). Joanne Woodward.
4 **Movie:** Ordinary People (1983). Donald Sutherland, Mary Tyler Moore.
5 St. Jude's Children's Hospital Special: Please Let Me Live
11 Love Boat
13 Masterpiece Theatre: By the Sword Divided (cc)
31 Kate and Anna McGarrigle in Concert With Linda Ronstadt and Maria Muldaur

9:30
9 Face-off
21 The Moviemakers: The Art of Acting
W **Movie:** Porky's Revenge

10:00
5 11 News
9 Straight Talk
13 Nature: Danube Delta (cc)
21 Mystery!: Charters and Caldicott
31 Window on World Television
H America Undercover: Cops—Behind the Badge
N **Movie:** Heartland

10:15
S Joan Rivers and Friends Salute Heidi Abromowitz (cc)

10:30
5 Sports Extra
11 Editor's Desk

11:00
2 4 7 News
5 Taxi
9 World Tomorrow
11 Odd Couple
13 New Television
21 Ask Congress
H Stephen King's Cat's Eye (cc)
W **Movie:** Mischief

11:15
2 News
S The Honeymooners . . . The Lost Episodes (cc)

11:30
5 Blue Knight
7 News (cc)
9 Millionaire Maker
11 The Honeymooners
13 Signed Original: Leon's Case
21 European Journal

11:45
2 7 Sports

12 MIDNIGHT
2 Barnaby Jones
4 George Michael's Sports Machine
7 **Movie:** The Land That Time Forgot (1975). Doug McClure.
9 Jimmy Swaggart
11 Star Trek
N **Movie:** Rude Boy
S **Movie:** Bustin' Loose

12:30
4 **Movie:** Human Monster (1940). Bela Lugosi.
5 Naked City

12:35
H **Movie:** A Clockwork Orange

12:45
W **Movie:** Joy of Sex

1:00
2 Barnaby Jones
9 **Movie:** A Time to Love, a Time to Die (1958). John Gavin.
11 Tales From the Darkside

1:30
5 David Susskind
11 News

1:45
S **Movie:** The Hills Have Eyes II

1:50
7 **Movie:** Island of the Lost (1968). Richard Greene, Luke Halpin.

2:00
2 News
4 Positively Black
11 Star Games

2:15
W Stand by Me: Portrait of Julian Lennon

2:30
4 First Estate: Religion in Review

2:55
H **Movie:** Out of Control

3:00
4 News
9 **Movie:** The Land Unknown (1957). Jock Mahoney, Shawn Smith.
11 **Movie:** Silver River (1948). Errol Flynn.

3:20
S **Movie:** Honeysuckle Rose

3:30
5 World Vision

4:20
H **Movie:** Where the Boys Are '84 (cc)

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:25
S **Movie:** Isaac Littlefeathers

5:30
4 Flying Nun
7 Morning Stretch
11 News

# NEW YORK REAL ESTATE

*To reach affluent New York house hunters and those looking to purchase luxury apartments, co-ops, condominiums, commercial and other real state services, place your display ad or line listing by calling 212-880-0734.*

# Brooklyn Real Estate

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**LIVE IN FLATBUSH**
**You'll like it**

**Flatbush**—Spacious 2 BR, terr of MBR, 22' x 17' LR, quiet tree-lined St. $700.

**Flatbush**—lge 3 1/2 rms, nw K, hi ceilings, art deco, nr trans & shopping. $500.

**Flatbush**—1 BR, a/c, d/w, drmn. $615.

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Just south of Prospect Park, nr BAM, Bklyn Museum, Botanic Grdns & BCBC. And a few money-saving, beautiful life style minutes from Manhattan.

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**Architects and Planners**
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**Co-op.** federal style duplex, 2 BR, landscape grdn, detail. $215K.
**Condo.** 2 BR. Working fplc, terr. $150K
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**PAUL GERTZ 718-625-3700**

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**Exclusive** — 1400 sq ft in Brownstone Flr thru. 2 BR, lg dining area, study, marble wb fplc, original tin ceiling, lg kitch, nr transp. $185K.

**Exclusive** — 2 BR, nr F train, pk block, roof rights, 2 full baths, wb fplc, sky lights, jacuzzi. $175K.

3 BR or 2 BR w/DR in most elegant service bldg in Slope, enormous clsts, 2 bths, many extras. $147K

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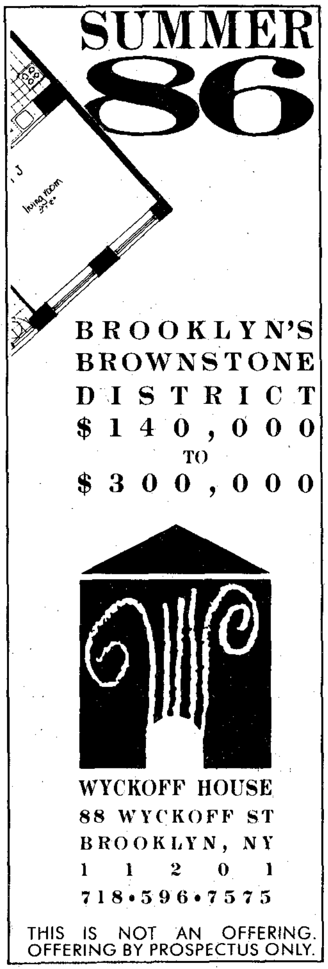

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## HOUSES FOR SALE/RENT Brooklyn

**BKLYN HEIGHTS BROWNSTONE**

Elegant 5 story plus full basement. Superb wood craftsmanship, parquet & oak flr. Garden duplex plus 3 hi-income rentals. Excellent mechanicals. David Brown Bkr, Cobble Hill. $959K. 718-797-3003.

**21 FT ITALIANTE BROWNSTONE**

Lovely 4 story brownstone in Italiante style. Legal 2 family w/owner duplex, most beautiful block. Prospects Heights. Many details. Deck, new boiler & appliances, extra deep garden. $425K

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**Many listings available**

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4 Story vacant brick, ready for reno. Mantles, shutters, parquet. $350,000.
**PAUL GERTZ 718-625-3700.**

NEW YORK MAGAZINE

212-880-0734

## APARTMENTS/HOUSES TO SHARE

**Linda Carrol's**—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

## CO-OPERATIVES/CONDOS Manhattan

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Mint cond. 2 BR, lg clsts, 2 bths, sunny & very quiet. 12' ceil, pre-war, gym/roof deck. $295K. **Owner 212-260-2986.**

**Save Money**—On mortgage financing. Contact Mr. Knox. 212-688-1644.

**80's Off B'way 6 Rms**
**BEGIN W/CAVIAR...**

in the LR of perfect Classic 6. Serve pheasant in pristine FDR. Retire to 2 elegant BR's. Awake to sunshine & breakfast in new EIK. Enjoy 3 beautiful marble baths and, naturally, maid's rm. Asking $560M; $720 maint. Call Ellen Marshall (212) 688-8700 or 787-9330.

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**CO-OP "FLIP TAX" REFUNDS**

Good news. If you sold a co-op within the last 6 years and paid a "flip tax," you may be entitled to a full refund. Our fee is payable only upon recovery. Call for free consultation.

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**ATTORNEYS AT LAW**
**1540 Broadway, N.Y., N.Y. 10036**
**(212) 719-9600**

**Luxury 80's East Studio**—24 hr drmn, lge L w/walk-in closet, dressing rm, new a/c and d/w. $138,000. Maint $324/mo. Princ only. Call Gary 212-685-6622.

**Central Park West**
**DUPLEX PENTHOUSE**
**2 Terraces! 2 Fireplaces!**

This apt is **SEXY!** This 1 BR has terraces totaling over 1200 sq ft w/spectacular city and park views! 24 hr drmn in charming pre-war bldg. Selling as is.

Call for appointment 212-206-6044.
No board approval necessary.
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**See Offering Plan for Full Terms**

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1500' + open space, western expo, 15 windows .................. $260,000.
SOHO APTS — Lg studio w/hi ceils, exposed brick............... $107,000.

**BROOKLYN HEIGHTS**

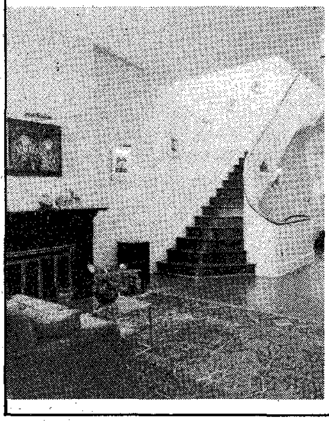
Newly renov 2BR/2bth, great vu .... $148,000.
Lg corner 1BR, hi flr, drmn ........ $109,000.

**TABAK REAL ESTATE 71 Hudson St.**
**212-962-1914 718-624-8698**

**49th St East 1 BR 1 1/2 Bths**
**PENTHOUSE DUPLEX**
**2 Large Terraces**

Enjoy spectacular views of city from private astro-turfed rooftop terraces. Quiet, sunny condo with new modern kitchen, wood parquet floors. Full service bldg with top security, parking. Low maintenance. Near UN and midtown. $380,000. 212-826-7813, 794-9536. No bkrs.

# NEW YORK REAL ESTATE



**WEST 80's**
**3 STORY GRAND STAIRWAY**

The first three levels of this beautifully renovated brownstone are unified by a dramatic staircase. The living room boasts a fireplace with French tiles and polished wood. Other features include four extraordinary bedrooms, 4½ bathrooms, a darkroom, and generous closet space. Four rental units help pay the mortgage.

**Austin K. Haldenstein Realty, Inc.**
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**• BEAUTIFUL BROWNSTONE •**

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**For more information please call**
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## SUBLETS

**Wall St District**—2 BR, 2 bth lux apt. River view, drmn, d/w, a/c, health club. Avail 1-2 yr lease. $1750. 212-321-9114.

## CO-OPERATIVES/CONDOS
### Other

**Shore Acres**—Lux apt. 3 1/2 rms, broadloom, alarm system, 7th flr, terr, pool, elev, bus, ferry to Wall St. Maint $372. TD $147. $82,500. Cantalupo. 718-236-7300.

## COUNTRY PROPERTY FOR SALE/RENT

**73 MT TOP ACRES**
**LG DEEP MT FED POND**

VIEWS VIEWS VIEWS! PLUS adjoins "45,000" ACS STATE LAND. Facing South Your Marvelously Set POOL Beside Your Entertaining Terrace Directly In Front of Your Glass Fronted Custom Contemp 4 Bdr Home with 36 ft Livrm. Meadows, Woods, Stone Walls Abound, Private. $250,000

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**Specializing in "Unique" Properties**
**(914) 292-8222**

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## HOUSES FOR SALE/RENT
### Manhattan

**For Sale**—Beautiful, luxury, decorated 4 Flr brownstone on a quiet village tree-lined st. Priced to sell and it includes everything! Exclusive broker. 212-690-3971.

## HOUSES FOR SALE/RENT
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**Bayport South**—Prime exec area. 2 1/2 acres w/restored carriage house, very private, long driveway. $338,000. Adjoining 1 1/2 acre bldg lot avail. 516-698-7961.

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### Staten Island

**Buyer Sought, Olde English Manor.** Prestigious Todthill, Staten Island. $895K. **718-447-8484. Steven Wakschal.**

## HOUSES FOR SALE/RENT
### Other

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## HOUSES FOR SALE/RENT
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**Pelham Pelham Manor 29 min NYC**

**ENGLISH TUDOR**

Mint ultra mod kitchen, 10 Rms, 3½ newish baths, rec rm, prestige address, quiet street, great buy!
$427,500

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1930's modern. 8 pristine rooms; 4 Bedrms, 3½ bths. 200 ft pine-treed lot. Quiet, private yet close to schools, shops, train.

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**Litchfield County**
Circa 1850 farmhouse, 5 acres. All the charm of a house that has not entered the 20th century. Bring your imagination, architect and checkbook. $145,000 as is. **203-236-1605.**

*Thank you New York magazine! For 15 years of our 120 years in business, your real estate columns have helped us reach New Yorkers. What did we ever do without you? Here's to many more years of shared success!*

**Peter R. Marra President**
**WILLIAM B. MAY COMPANY/REAL ESTATE SINCE 1866**

***New York Real Estate. It Gets You Moving***

NEW YORK

SUMMER PLACES

## SUMMER RENTALS

**E. Hampton, 3 Mile Harbor**—Aug. 1 to Sept 2. $8,000 rental. 4 BR, 3 bth, secluded, a/c, pool, lg deck. 2 car gar. Master BR w/private deck, bth, & fireplace. Photo avail. Call Laurie. 212-758-8181.

**OCEAN COLONY**
**BEACH & TENNIS CLUB**
Amagansett, NY. Lux accom, on ocean bch front, tennis cts, pool. For res call
**516-267-3130.**

**Upper Dutchess County NY**—200 year-old house. Quiet, secluded 10 acres, perfect condition, 4 BR, 3 bth, 3 LR, EIK, 3 fplc, pool, stocked pond. June and July. $8500. 718-522-1808, 914-758-8229.

**Waterfront Contemporary**—4 BR, 2 bth, pool, deck, on Peconic bay. Monthly/seasonal. Greenport, LI. 203-325-4454.

**W. Hampton Bch House**—2 BR, on ocean. Monthly/wkly. Eve 212-288-3596.

**W Longbranch, NJ Shore**—75 mins NYC. Enjoy summer at the shore in our fully furn 3 BR/1 1/2 bth, pristine split-level. Gorgeous kitch/grtrm, LR—wbfplc, fam rm—wdb stove, beaut clsts, d/w, w/d, a/c. BBQ on outdoor gas grill surrounded by lge priv yrd. Under 5 mins to bch, free tennis cts, golf, thrbrd racing, bdwalk, and kids amusement area, etc. May 15 - labor day. $12,000. 212-683-7509.

**Berkshires** **2 1/2 Hrs NYC**
New Swiss townhouse w/2 furn, heated apts, ea w/2 BR, kitch, d/w, LR, wbd stove, sun decks on secluded mt estate w/heated pool. Nr Tanglewood/theaters.
**Season 5/23-9/15** **Call For Brochure**
212-697-5149 **Wynbrooke** 413-528-0632

**Cannes, France**—Luxurious villa with pool and maid, dominates the bay, 3500 sq ft, 4 bedrooms, 3 1/2 baths. Available August. $16,500. Call 212-737-0858.

**Nantucket**—Prime Summer Rentals. 2 wk minimum at $1000 wk and up. Best selection now. Open 7 days a wk (Sunday). The Maury People 617-228-1881.

**Att: US-Open Golf Fans**—Westhampton private beach-front, fully furn house, 3 BR, 3 bth; beauty. Available 6/1—6/15 $2500 per week. Call Brian 212-219-1199.

**WESTPORT BEACH RETREAT**
Medit-style villa overlooking LI Sound.
Tennis & sailing. 203-222-7715.

## SUMMER SHARES

**Luxurious Ocean Front Summer House:** 6 bdrms, secluded beach,privt pool, 2 sailboats. Westhampton loc. Coed group seeks a few good men, 25-38. Call Henry 212-988-2724, or Kevin 288-9012.

## VACATION RENTALS

**Puerta Vallarta Lux Apartment**—Ocean, pool, maid, sleeps 6. 516-829-8980.

# NEW YORK CLASSIFIED

*New York Classified is a weekly feature.* **Rates effective with the January 6, 1986 issue:** one-time ad, $36.00 per line; two consecutive ads, $29.50 per line per issue; four consecutive ads, $26.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad, two lines. Add $15.00 for NYM Box numbers. Display classified ads are available at $400.00 per inch. Complete rate card available. **Check or money order must accompany copy and be received every Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

## ANTIQUES

**Sixth Avenue Arts And Antiques**—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

**Manhattan Art & Antique Center**—NY's largest antique center. 104 shops/galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/56th Street, 212-355-4400, 7 Days.

## APPLIANCES

**Television, Appliance Bargains**—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

**Shop via your telephone** for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri, 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

**HUGE DISCOUNTS**

Air Conditioners • Major Appliances
VCR's • Camcorders • TV's
Bar-B-Ques • Microwaves

**516/673-9300**

**HOWARD'S**

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**Arts And Crafts Exhibit**—Outdoors Saturday and Sunday, from 11am to 6pm. Central Park South (between 5-6 Aves.).

**Stained Glass Specialists**—Artists in custom and original leaded, fused and Mosaic art glass. Sandblasting. Major restorations. Insured. References. By appointment 1-800-358-8747.

**William Haber Art Sale/Exhibition**—William Haber Auctioneer. Sunday, April 20th Exhibition noon. Auction 2:30 pm. East End Temple, Second Ave. and 23rd Street, Manhattan. Free admission. 212-254-8518.

**Russian Ural Paintings**—2 oils
by Russian painter **Max Berntsen.**
617-357-8480. M-F, 9-5.

## AUTOMOBILES

**FINE AUTO DETAILING**
For successful people to protect their motorcar investment. Cleaning/polishing by hand at your home. Call for brochure
**Concours d'Elegance. 718-224-0129.**

## AUTO/RENTALS

**RENT A MERCEDES**
Day, Weekend, Week
SL's & Sedans
**Call anytime: 914-968-8200**

**Beacon Rental**—Cargo vans $29/3 hours, $49 a day/40 miles free, 25 cents/mile. 15 passenger vans $75/first 100 miles free, 25 cents/mile. No extra insurance charge. 212-807-7600. 10th Ave. at 16th.

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**Tell our 1.6 million readers about your upcoming opening, special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.**

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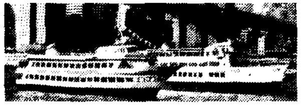

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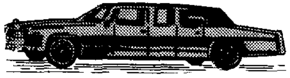

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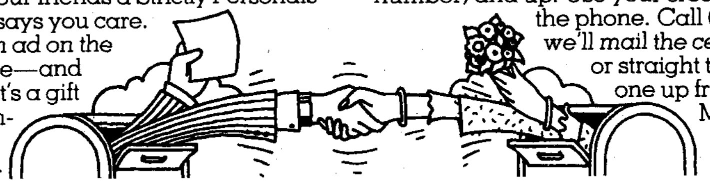

# STRICTLY PERSONALS

*Strictly Personals is a weekly feature.* **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call **212-880-0732.** All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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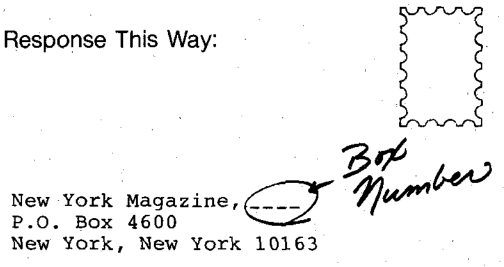

New York Magazine, ____
P.O. Box 4600
New York, New York 10163

## STRICTLY PERSONALS

**A Regular Guy**—NJ school teacher, who enjoys books, music and nature plus old films with scores by Max Steiner is seeking a slender, petite, female, age 23-35, to share fun and companionship. Phone/note, please. NYM T283.

**Are You Ready**—For long-term infatuation with a super guy, 29, Jewish, cultured, athletic, masculine and successful? If you are, I will excite you. You are 25-34, challenging but charming, and have easy smile and good outlook. Our romantic adventure starts as soon as you send photo/phone/note. NYM B358.

**NJ Widower**—5'9", 175, 50 going on 38, established professional, fit, savvy, sincere sailor. Seeks stunning, athletic, cultured, caring, professional lady. Bio/photo/ phone. NYM B529.

**Is There Such A Man**—Wanting a woman his equal in age, brains and accomplishments? Attractive, tall, slim professional, 47, divorced woman, looking for her equal. NYM B530.

**24, Pretty, Slim**—Affectionate, up, athletic, perceptive, NY art director seeks good-looking, successful, similar man for fun, romance and sincere relationship. Jewish helps. Note/photo. NYM T540.

**Tall, Slender, Very Attractive**—Female business executive in early 30's, seeks Jewish male counterpart for long term relationship. Photo, please. NYM K103.

**Beauty, Brains, Laughter**—Warm, caring, pretty and down-to-earth lady exec with infrequent herpes, seeks tall, secure, successful Jewish man, 35-45, with sense of humor and good heart to share present and future. Smoker okay. Photo a plus. NYM B582.

**Bright, Kind, Attractive**—Professional lady, 25, seeks warm, caring, devoted, stable professional male, 25-38, for a lasting romance. Note/photo. NYM B580.

**Beautiful Brown Eyes**—Jewish female, 32, pretty, slim, vivacious medical-legal professional. Enjoys the beach, dancing, travel, movies and the arts. Seeks warm, fun-loving, sincere guy for lasting romance. NYM K110.

**Capable Of Intimacy**—Highly successful, handsome and compassionate Ph.D., mid 30's, seeks unselfish, educated, petite and slender Jewish woman, 29-35. Note/photo. NYM V818.

**Personal Financial Planner**—41, Jewish, VP at NYC securities firm. Cross between Henry Goldblume and Mr. Spock. Seeks pretty career woman for mutual investment in romantic future leading to joint tax-filing and, ultimately, dependents. Bio/ photo/phone. NYM B597.

**Silly, Sane**—Male, Christian, non-smoker, 32, seeks female match. NYM V817.

**Can't Be Pegged**—Willowy, 5'8", blonde, lovely-looking 45; sophisticated yet wholesome, easygoing and blithe yet sincere, smart but not sassy, likes health food and caviar, country music and Mozart. Happy but needs that certain man to make it all work. If you are secure, warm, wonderful, witty and wise please send photo/note/phone. NYM T566.

**Italian-American**—Professional male, 34, MBA, 5'10", 170 lbs., enjoys outdoors, keeping fit, cooking, cherishes family, children, friends. Seeks Catholic woman with sincerity, caring. NYM T539.

**Sincere, Pretty, Creative**—Musician, 39, seeks a caring, stable man. NYM K115.

**Creative, Attractive, Christian**—Female, professional, 30, witty, down-to-earth, with old fashioned values, seeks similar male for serious relationship. NYM V822.

**An International Businessman**—(40's) living at and traveling between NY, London, Gstaad and south of France - is in search of an attractive, educated young lady aged 25-35 who will be based in NY or London and accompany him in business trips, summer yachting and winter skiing. Knowledge of French or Spanish a preference. Interest in sports and social events a contributing factor. She will be financially secured to the status and class envisaged. Gradual companionship may result into well-matched chemistries or romantic relationship. Please give brief resume and phone number for early communication. NYM G807.

**Pleasant**—Slim, vegetarian Indian lady seeks Caucasian gentleman in 40's. Photo/ phone. NYM T518.

**Wanted: A Woman**—In her 30's, nonsmoker. My days are fun, with sunlight in my mid-Manhattan apartment, but it hurts to be alone at night seeing NYC's twinkling lights and asking myself if someone out there feels as I do. I'm 6'2", divorced, 54, attorney, excellent shape but need to lose 20-30 lbs. Can you help me with this? Maybe we can be mutually supportive, enjoy NYC and dine together. POB 523, NYC 10019.

**Manhattan Executive**—In own business, Jewish, male, 36, 5'8", sensitive, fit and attractive, serious tennis player, hasn't yet found gentle, bright, emotionally-unattached, non-smoking, slim, traditional, 27-34-year-old soulmate to share his court. Note/photo preferred. NYM V819.

**Handsome, Tall, Successful**—Businessman seeks head-turning woman, 24-35. I'm demanding and love being catered to. In return I'll always be there for you. Any job OK. Photo. NYM T582.

**Health Care Exec, PhD**—Handsome, slim, gentleman, 38, 6'. A life sharing love, dreams, fun, caring, romance is our reality. Photo helps. NYM V823.

**Attractive, Interesting**—5'7", slim professional, Jewish, musical, lively, seeks single, educated, healthy man, sense of humor, 48-58. NYM K141.

**Content But Restless**—Seeks sensual female counterpart, 35-40, for occasional fun and pleasure. No commitments, drugs nor health problems. Photo appreciated. POB 217 LI NY 11559.

**Successful But No Workaholic**—Male, 35, Attorney/MBA, good-looking, well-rounded, athletic, energetic and fun; seeks lasting relationship with outgoing female counterpart, 26-36. Phone/phone, optional. POB 7618 FDR Sta NYC 10150.

**Handsome Successful Generous**—Businessman, late 30's, with time on his hands seeks attractive, sexy, younger or older woman with time on her hands. Photo assures quick response. All will be answered. NYM T551.

**Wonderful Dreams Can Come True!**—33, tall NJ Dentist, very handsome, athletic, generous, unselfish, warm, sincere, contemporary, gentle, sensual and romantic; dreams of best-friendship leading to marriage, children and happiness. Jot me a bit of your great personality and a phone. A photo is a must. Don Quixote lives! NYM T557.

**I'm A Hopeful Romantic**—So this beautiful, tall, thin, spirited female, lover of life, 38, is going to keep her fingers crossed that the right man is reading and will respond. You'll be gentle, sincere, enthusiastic, healthy in mind and body, successful and appreciate a variety of life's offerings. Photo, please. NYM K060.

**European Catholic Widow**—42, 5'6", 140, enjoys travel, music, seeks single or widowed man with similar interests, over 5'10", 38-52. Note/phone. NYM B550.

**Money-Oriented Entrepreneur**—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P.J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 26-35 years old and non-smoker. Please send note/photo/phone. NYM K069.

**Handsome, Latter 40's**—Blue-eyed, white male, cultured, many interests. Would like to meet good-looking woman, 30-late 30's, who is warm, loving, affectionate, devoted, for possible lasting relationship. Include phone number. NYM K075.

**These Are The Facts**—I am a somewhat old-fashioned, warm, kind, family-oriented Jewish male, 44, 5'7", 180, never married. Seeking a mature, attractive, fun-loving Jewish female, 30's, NYC area to share the pressures and frustrations as well as the rewards of a busy exec. Loves children, theater, dining, and long walks, loves to cuddle and hug. Interested? Please write. Photo please. NYM B549.

**Glamorous Head-Turner**—Successful, sophisticated, sensuous Manhattanite would like to meet 40 plus, male counterpart, for fun, frolic and fascinating adventures. Photo, please. NYM K076.

**Celebrate My Master's Degree**—With this compassionate, Jewish, brunette beauty, classy and charismatic. Established professional and writer. Excels at tennis, swimming, hugging and more. Petite, witty, sensual package, mid 30's ready for marriage with mature yet playful, 30's-40's, man. NJ/NY. NYM K077.

**Would Love To Find**—48-54-year-old almost-perfect man many claim to be. No need to lack the kicks of sharing and sincere adoration of a very attractive, slim, 5'3", hazel-eyed, warm, truly sensitive, humorous, well-traveled, heavily-dated, spirited and intelligent woman of 42 who thrills to misty moments and a shared secret. If you are successful, enjoy candlelit dinners, walks, talks, flowers and find love essential to happiness, please send note/phone/photo. NYM B551.

**Big-Legged Ivy MD**—27, seeks witty, articulate male. NYM K078.

**Ivy League Alumna**—Seeks Aging Preppie for trivial pursuit. NYM B552.

**Bubbly Redhead**—30, vivacious, successful NJ female. Seeks professional, athletic male who enjoys romantic evenings and afternoons at Shea. NYM K079.

**Pretty, Passionate, Professional**—Jewish lady, 33, dynamic with eclectic interests seeks a sagacious, urbane, ambitious, secure gentleman, 30-45, with honorable intentions. Bio/phone. NYM B553.

**Sane, Bright, Attractive**—Divorced Jewish female, 40, Queens, seeks warm, stable, professional man for caring relationship. NYM B558.

**Strictly Personals ads continued on next page.**

## STRICTLY PERSONALS

**Attractive NJ Businessman**—Jewish, 51, 5'5", seeks petite woman, 35-45, who enjoys theater, dining, quiet walks in the country. Bio/photo, please. NYM B555.

**I Am A Very Attractive Blond**—Green-eyed, PhD, professional, European-born woman who is slim, energetic, nurturing and earthy. I hope to meet you if you are a Jewish man, 5'8" plus, in his 40's, who is tender, caring, romantic, family-oriented, professionally-established and for whom a sense of comfort is important. Letter/photo, appreciated. NYM K081.

**Enjoy The Bull Market**—With this pretty female stockbroker seeking prospects for an investment in the future. Loves tennis, swimming. Candidates should be professional Jewish men, mature, fun-loving. 40-50's. Phone/bio. NYM B556.

**Handsome Athletic Male 29**—Seeks attractive, sensitive, Jewish female, who is 5'1"-5'7". Photo/phone/note. NYM T509.

**Cover Gal Looks**—5'7", brunette, hazel eyes. Seeks handsome, Jewish, athletic male over 6', 29-38. Note/photo/phone. NYM T510.

**Divorced Jewish Man, 42**—Would like to meet someone who would like married life. I am very funny. Try it you may like it. Phone/photo. NYM B557.

**Sensitive And Pretty**—28, seeks tall, attractive, ambitious Jewish man in 30's. I am outgoing, at times shy, like dining out and dancing. Photo/note. NYM T511.

**Woman Of The 80's**—Sensuous, very pretty, slim, bright, educated, turquoise-eyed blond. Desires successful, non-smoking, Jewish male, 34-40, 5'9" or over, of equal calibre for fun, family and forever. Phone/bio/photo a must. NYM T512.

**Once Upon A time**—I would never run an ad. Times have changed and so have I. Attractive Jewish female, 35, seeks professional male, 35-40, who likes dining out, Peter Allen, sports and good company. Note/photo/phone. NYM T513.

**Rolls Royce**—Of a lady, beautiful inside and out. Green-eyed, 5'5", 39, Manhattanite. European upbringing and values. Career in the arts, loves travel. Seeks a 6' plus, 45-53, elegant, refined, financially-secure, classy gentleman of integrity. Can you drive me home? Note, photo, please. NYM T514.

**Love Only Means Nothing In Tennis**—Jewish professional, 25, sharp mind, athletic, easy-going style. Seeks sensual, slim, witty female, 21-26, for a serious relationship. Photo, a must. POB 3016 Fort Lee, NJ 07024.

**Handsome, Successful MD**—Mid-30's, seeks very attractive, exciting, slim woman, 20-35, for fun times and companionship. Recent photo/bio. NYM T515.

**Attractive, Vivacious**—29-year-old, Jewish, professional woman seeks dark-haired cutie with a winning smile to share city life and summer fun. Note/photo, please. NYM K084.

**The Perfect Match**—Pretty, warm, vibrant and intelligent brunette, 32, with traditional values seeks attentive, smart and humorous Jewish male, 30-38. The sparks'll fly. NYM K085.

**Quality-Minded Man**—Seeks female counterpart who demands quality in all areas of her life and has the desire, ability and resources to give it in return. I offer refinement, integrity, intelligence, charm, humor, adventure, warmth and dignity in a 52-year-old package that's 6'2", 175 lbs., that's most often described as very attractive. Successful business owner and successful divorced father of adult children. Extensively traveled, have a love for cosmopolitan life which ranges from Avery Fisher Music Hall to the San Gennaro Festival. (TV football Sundays not included). Would like to hear from woman whose unique traits can blend into a great partnership. Note/phone/photo. NYM T516.

**First Mate Wanted**—Jewish 39-year-old man lives on boat because he wants to. Seeks a young, attractive, slim, bikini-able, Jewish female, 27-35, intelligence and sense of humor a must. Willing to sail off into sunset with perpetual smile if you are. Photo/phone. NYM T517.

**Are You A Jewish Gentleman**—Between, 45-55, looking to meet that one special lady with whom to share? If a pretty, slim, nicely-figured female, Jewish business exec, early 40's, with many interests, who loves to hold hands and to smile, sounds intriguing, please respond with note/phone. Photo not required as you have been kind enough to respond without seeing me. However you won't be disappointed. NYM K082.

**Zany, Arty Professional**—Pretty, Jewish, Westchester woman, 32, seeks warm, educated, successful, attractive man, 35-45, who enjoys life, spunk, the outdoors and the Marx Brothers. Photo. NYM K083.

**Beautiful Female Physician**—42, seeks bright, exciting, fit, financially-secure man over 5'10". Photo and bio. NYM T519.

**Going For It All?**—Creative, successful woman, 32, seeks male counterpart, 34-45. Photo. NYM T520.

**Elegant, Beautiful, 47, NYC**—Tall, trim, educated, Jewish, financially/emotionally secure. Seeks male counterpart, 50's, to share/care with. NYM K080.

**International-Type Black Lady**—Mid-20's, seeks international white male, 28-40, must be warm, humorous with a loving nature. Photo/note. NYM B544.

**Jewish Professional Female**—Seeks Jewish professional or businessman, 35-42, over 5'11", varied interests and marriage-minded. Photo/phone. NYM T522.

**Handsome, Athletic Attorney**—40, 5'10', 152, seeks trim, sexy female with class. Non-smoker. Bio/photo. NYM B564.

**First Class Only**—An experience beyond all others. The ultimate in femininity. I radiate the splendor of spring - my stylish ambiance will qualify me to be a woman of distinction, 37 possessor of good looks, extraordinary personality and "The Magic Touch". An achiever searching for a distinguished, good-looking romantic, successful, tenacious man with class. Pick your lady as carefully as you would your tie. NYM K091.

**East Side Lady**—44, Ivy graduate, really pretty, seeks committed relationship with kind Jewish man, 45-60. I enjoy golf, art and travel. Unpretentious NYC snobs preferred. Bio/phone NYM B565.

**NJ Businessman**—6', good-looking, athletic, adventurous, looking for romance with a classy model-type, under 30, who enjoys the outdoors and good times with a good man. Photo/phone. NYM K086.

**Do You Like**—Good times, fast cars, dining, dancing and travel? Then I'm for you. Very handsome, successful, 6'1", 185 lb. male, 33, seeks beautiful, sexy woman. If that's you: Photo/phone. NYM T523.

**Fabulous 40**—This is my year. Beautiful, tall, intelligent corporate executive who knows herself and has style and class. I work hard and play hard too, enjoying life to its fullest. The interests I enjoy include: skiing, running, traveling, flying, dancing, tennis, movies, museums, ballet and the opera. I'm very special and I'm looking for that very special man who can deal with me as an equal, who respects my opinion, who can be serious but also a lot of fun and who is intelligent, sensitive, caring, attractive. Confidence is a must, as is the ability to appreciate a high-profile, energetic, successful woman who is a winner and looking for her counterpart. NYM K088.

**Is There A Caring**—Considerate, intelligent man to 55, who would like to meet a tall, attractive professional woman with like qualities? POB 291, Leonia, NJ 07605.

**Successful TV Professional**—34, Manhattanite, seeks professional woman, 27-36, non-smoker for romantic relationship. Note/phone. NYM T529.

**Are You Man Enough**—To get past my professional success and sophisticated style, to the vulnerable 50-ish, NJ, lady coo-coo bird, needing your protective concern? Phone/photo. NYM T530.

**Wanted: A Warm Bear Of A Man**—53-63, salt 'n' pepper curly hair, intelligent, Jewish, tuned-in communicator who likes who he is, for a dynamic, attractive, ageless professional NJ woman, who's waiting. Hurry! Phone/photo. NYM T531.

**Unique, Successful NJ Man**—Seeks special soulmate (30-38). Ideal lady would be intelligent, successful, loving, curious, sexy, upbeat, open communicator, like to laugh and ready for commitment in a wonderful relationship. I'm an intelligent, energy-filled, attractive, young 42, romantic adventurer, sense of humor, open with feelings and a strong desire to focus on building a quality relationship. I envision warm, fun-filled times leading to lifetime partnership. Life's an adventure so let's experience and explore it together. Phone/photo, please. NYM K089.

**Gorgeous, Talented, Struggling**—Female author seeking "someone to watch over me" - lots to give in return. Photo/'your story' please NYM T532.

**Affluent South Shore LI Lady**—Attractive, bright, successful businesswoman, who now has the time to enjoy all the finer pleasures of life. Seeks equally financially secure, sports minded, compassionate gentleman, 35-55. Photo/warm letter/phone. NYM K090.

**Traditional Jewish Male**—28, 5'7", intelligent, warm, sensitive and romantic. I enjoy quiet evenings at home, dining out, movies, drives to the country. I am looking for a Jewish woman, 22-28, who is attractive both inside and out for friendship and possible romance. Bio/photo/phone. NYM B563.

**Handsome Male**—Youthful, athletic, 46, 5'7', divorced, seeks pretty lady, 25-38, for lasting love. Photo/note. NYM B566.

**Creative Hungarian Beauty**—Mind, body and soul. Seeks successful, mature, sensitive, passionate, available man, 38-45, towards lasting relationship. NYM B567.

**Do You Read "The Nation"**—As well as this magazine? Do you want many kinds of passion in one relationship with a woman who's beautiful, political and sometimes wild? Male, 40-54, write to me. NYM K102.

**Good-Looking Intelligent Successful**—down-to-earth male, 26, seeks bright, pretty, down-to-earth female to share fun, romance and adventure. Photo/phone/note. NYM T541.

**Sensual, Feminine, Pretty**—29, petite, NJ lady can satisfy the right marriage-minded, prosperous, handsomely-fit, 29-37, mensch. Introductions with proper bio/photo/phone. NYM B575.

**Attractive Jewish Bachelor**—39, cultured, seeks romantic, graceful, non-smoking lady, 25-36, for serious relationship. Photo, phone, bio. NYM B576.

**"Miss America" Seeks Motherhood**—Feminine, slender, beautiful Manhattan blond, professional woman seeks moral, compassionate, intelligent, tall man who feels he's missed out on something by not having a family. You must be in your 40's with a history of commitment, success and responsibility in every other area of your life. I do. Photo/phone. NYM K104

**Vibrant, Warm, Classy Lady**—50's, well to do. Seeks a mensch. NYM B577.

**Lover Of The Arts**—Successful lawyer, late 40's, attractive, seeks pretty, slender woman. Photo helpful. NYM B578.

**Wall Street Mom**—Career gal, gourmet cook seeks caring, fun, accomplished, Jewish non-smoker, 40-50. I love sailing, sports, music, arts, sharing the Sunday Times. Photo/phone/note. NYM B579.

**An Over-Educated Woman**—Lawyer, PhD. A remarkably young looking 39. Pretty and shapely, warm and witty. Passion for music, travel and good talk about feelings. Seeks attractive, highly-educated man, 34-45, empathetic and psychologically aware. NYM K106.

**Dashing Advertising Executive**—Charming, witty, successful, athletic with great sense of humor. Enjoys the theater, skiing, convertibles, fine restaurants and unplanned dates. Seeking to meet an intelligent, attractive, career-oriented woman with similar interests for friendship and more. Photo/phone. NYM K107.

**Nice, Sincere**—36, businessman, tall, slim, athletic. Seeks bright, happy, attractive female, 27-34. Note/photo. NYM K108.

**Extremely Pretty**—And fit blond, late 30's, seeks exceptionally attractive, athletic man of substance, 36-46. No losers. Photo/bio. NYM K109.

**Caring, Attractive Professional**—Jewish male, 32, likes politics, folk music, theatre and long conversations. Seeks special female, 25-30, must be slim, intelligent, to share walks in the woods and NYC culture. Must enjoy life. Photo. NYM T542.

## STRICTLY PERSONALS

**Ready To Thaw Out**—Female, 36, new arrival from Minneapolis, seeks tall, sensitive male companion with a great sense of humor. Together we will discover NYC. Photo/ phone/note. NYM T564.

**Miami Nice**—Jewish man, 5'7", 37, thin, scientist, author, warm, sincere. Seeks woman, 24-35, very bright, not heavy, non-smoker, relaxed, mature. POB 2756, Delray Beach, FL 33447.

**Pretty Professional Woman**—40, with warm smile seeks responsible, non-smoking man with sense of humor to share what the future may bring. NYM K111.

**The Classified Ad**—Sells your product or service. Especially when your ad appears every week in NEW YORK Magazine. Deadline: Monday for issue on sale the following Monday. 212-880-0733.

**Mature Lady Seeking**—Square dance partner. NY/NJ/CT. NYM K112.

**"Nice Jewish Mother"**—43 with Ph.D , successful career, seeks intelligent, interesting, "nice Jewish father." NYM T543.

**Attractive, Charming, Classy**—28, Jewish professional female, adventurous, athletic, well-traveled, cultured, seeks honest, open, sensitive, caring, established professional male for a serious relationship, 28-35. Photo/phone. NYM B581.

**Pretty, Cultured, Loving Woman**—Full-figured, 60, financially-secure, music, people, travel lover. Wants warm, affectionate, mature man to share the many joys of life. NYM K092.

**Color Of Spring**—Warm sun, romantic adventure, tennis, outdoors. Humorous, athletic attorney, 30, seeking special woman. Photo/phone. NYM B568.

**Swing Into Summer**—Golf, tennis, romance. Very pretty, articulate, 40's, lady seeks Wasp man, 45-55. NYM K093.

**Long-Legged, Pretty Professor**—Jewish lady, seeks tall, over 6', early 30's, Jewish man. Enjoy NY, movies, travel and spontaneous fun. Photo/phone. NYM K128.

**Nice, Normal Man**—Seeks nice, normal woman for friendship, walks in the park, dinner, movies and theatre. I am a pleasant single white male, 32, 5'10", 185, intelligent, personable and owner of my own business. You are 20-30, pleasant looking, slim, educated and friendly. We both have sophisticated tastes but we enjoy beer as well as champagne, and are equally comfortable with wealthy businesspeople as blue-collar workers, as long as they're fun. If we become friends, that's great, and if something special develops, that's even better. Please send photo and note. NYM B570.

**Attractive Curvaceous Intelligent**— Tall, Jewish woman, late 30's, seeks marriage-minded man (any religion) with intelligence and sense of humor. NYM T533.

**48, Good-Looking Man**—5'9", slim, intelligent, successful, considerate, interesting. Seeks beautiful, classy woman, under 40. If European, a plus. NYM T584.

**Pretty, Leggy, Floral Park**—LI lady, 36, Wasp, tall, shapely, warm-hearted, lively spirit, athletic, needs man of like substance who is marriage/family minded to form loving partnership. NYM K114.

**All You NY'ers Sound Terrific**—Wise, witty, and wonderful—but I'm in Chicago! Is anyone out there who fits the above description, is a single male between 40-60, and is moving to my beautiful city? Do let me hear from you . . . Specifics on request. NYM B569.

**Redheaded Lady**—5'3", dabbles in everything from A to Z. Would like to meet a gentleman, 35 or above, who is financially secure and still believes in love. Emotional stability is important too. A man who loves a football game or a walk in the zoo. Photo/phone. NYM T534.

**Woman Of Substance**—In mind, spirit, body, beautiful, warm psychotherapist, 48, NJ; seeks sensitive, successful man of integrity, tallish teddy bear, 46-55. Note/ phone/photo. NYM K095.

**Warm, Affectionate Loving**—Jewish male seeks like companion for serious relationship. I'm successful, handsome, athletic and love being happy. I don't enjoy smoking, bars or drugs. I like tennis, movies, theatre, children and quiet evenings at home. If you are attractive, 25-35, and would like to meet, please reply. Photo optional. NYM T535.

**Sexy Brunette**—Beauty with brains. Seeks tall blond/brown, blue-eyed friend/ lover, 28-40. Photo. NYM K096.

**Frequently Amusing**—Always affable, very affluent, quite good-looking and never (well, hardly ever) loquacious lawyer, 5'9", 155 lbs., 46, seeks a slender, spirited lady who prefers this column to the comics or soap opera, but doesn't know whether to laugh or cry while reading it. 99 page note or photo. NYM T536.

**Handsome, Successful**—Warm and easy-going investment banker who is 34, Asian, seeks attractive, lively, elegant lady for romance. Note/photo. NYM K097.

**Handsome,. Warm, Funny**—Easy-going, supportive, Jewish male, 31, enjoy sports, music, outdoors and good conversation. Love to meet a pretty, slim female with wit, charm, humor and honesty. Send note/phone/photo. NYM K098.

**Happily Single/Independent**—Pretty, petite Jewish female, 35, would like to meet sharp, secure, independent male, 35-48, with good humor/nature. Photo and letter a must. NYM B571.

**Workaholic Craves Alternatives**—Seeks dynamic male, 28-38, with character, brains, wit to recapture leisure and share success, dreams. NYM K099.

**Dark, Handsome Gentleman**—Exec, 40's, sensible and caring, seeks the forbidden fruit, a real classy lady for mutual fun and romance. RSVP with note/ phone/photo. NYM B572.

**Statuesque, Mature, Attractive**—Blond desires man, 55 and up, for fun, arts, travel. NYM K100.

**Laughter, Love And Longevity**—Sought by attractive, well-educated Jewish female. He should be a tall, successful, emotionally-secure Jewish male, over 35. NYM B573.

**Tall Redhead**—Seeks great guy. I'm in advertising, creative, Jewish, slim, pretty, athletic, with loads of joi de vivre. Looking for tall, attractive, successful, fun guy. Note/photo/phone. NYM T545.

**MD, Yeshiva Boy**—Though not religious, 5'8", 31, seeks bright, professional and very pretty Jewish lady, 24-30. Phone/ note/photo. NYM K101.

**Cornell Alum**—Female, 35, tall, seeks witty male, 30-40, LI/NYC area preferred. NYM T538.

**Pretty Publicist, 27,**—5'8", redhead, Irish descent, Catholic, educated, refined, old-fashioned. Seeks never-married attractive gentleman, tall, mid-late 30's, professional, decent, principled, not adverse to a future wife, for Manhattan meeting. Letter/ photo, please, shall return. NYM B574.

**Pretty, Vivacious, Fit**—Blond, green-eyed, Fairfield County woman, (26). Loves Sinatra, comedy, biographies, travel. Delights in meeting secure, professional, attractive gentleman to supply laughter, honesty and intrigue. Letter and photograph or caricature appreciated. NYM T544.

**New Age, Wellness-Oriented**—52-year-old, Jewish widow, gorgeous redhead, seeking mellow, vibrant, non-smoker, tall, financially-secure man. Love travel, the arts, reading, walking, swimming, cooking, gardening. Live in Albany area and Florida. Come to me for a nurturing, permanent life. NYM B583.

**For The Selective Man Only**—Serious about getting serious? Ready for intimacy on all levels, eventual commitment/marriage? I'm a woman who is 38 (looks 28), head-turner, entrepreneur, 5'5", slim, ambitious yet tender, empathetic, self-confident yet vulnerable, multi-faceted, eclectic interests, vivacious, Jewish, non-religious, non-smoker, Manhattanite, sincere, warm, open, caring, highly-affectionate/sensual, accommodating, responsive to your needs/ feelings, articulate, free and expressive with her feelings, perceptive, bright, witty and never married. If you can reciprocate and appreciate a woman who has a great deal to give and share, please send letter/ phone. Photo, appreciated. NYM K113.

**Innocent Male**—25, seeks female in order to lose his innocence. NYM T546.

**Gentleman - 60 Years Young**—6'2" - 175 lbs. - brown hair - blue eyes. Builder-developer-investor - who would like to meet that special lady, 50 to 70 years young at heart who enjoys life and would like to share her dreams and ambitions with me. NYM T547.

**Sounds Like Joan Rivers**—Looks like Jewish Isabella Rosalinni. Needs to be walked in Central Park. Fed at Cafe Des Artistes. If you are healthy, wealthy and wise, 39-50, send proof. NYM B584.

**No Hype**—Pretty, petite, upbeat, 39, Jewish, successful, ambitious professional, incisive mind, caring, sincere, loves kids; seeks lasting relationship with kindred spirit. NYM K116.

**Hartford CT Professional**—Jewish male, 29, ex-New Yorker enjoys New England living but not solo. I am friendly, easygoing, enjoy a good laugh and like to travel or spend Sunday at home. Am looking for sincere, honest relationship with attractive Jewish woman. NYM B586.

**Seriously Seeking Someone Special**—Classy, humorous and athletic male, 28-35, is sought by this professional female, 30. Photo/phone. LI/NY. NYM K120.

**Actress Seeks Actor**—30's, lover of Shakespeare and slapshots. NYM T548.

**Very Attractive Male, 41**—My successful business career is important to me but so is companionship. I would like to devote less time to work and more time to a very attractive Christian woman, 30's to early 40's, with intelligence, a good sense of humor and sophistication (but no pretensions). Good values like warmth and sincerity are especially important to me. I have similar qualities and my varied interests include films, theater, fitness and travel. Bio/phone/photo a must. NYM B585.

**Incurably Curious Male Writer**—Early 50's, seeks attractive woman, late 30's to 60. Your gray hair or dentures? Trivial cosmetic trifles. What's important are your warmth, sense of self and passion for life. Note/phone/photo (if possible.) NYM B587.

**Loving, Attractive**—Financially Independent psychologist/writer, mother of two adorable children. Seeks energetic, successful man, 35-50, with generosity of spirit and a touch of the poet. Note/ photo/phone. NYM T550.

**Westchester Male, 41**—Midwestern values, Ivy-educated, professional career. Slender, communicative, athletic, romantic. Ready to give top priority to attractive, cheerful Christian eager for laughter and love. NYM B588.

**Beauty, Sensuality, Friendliness**—Is what I need now. Commitment later. I'm 50, single, white, male, professional counselor, kind, gentle, athletic, good-looking. Re-emerging into social scene, income OK, but not affluent. Office in Queens, live on LI, looking for intelligent, attractive, shapely, enjoyable partner. NYM T549.

**Attractive Catholic**—European-educated woman, 34, blue-eyed, 5'5", 135, seeks man, 30's-early 40's, similar values. Looking for a relationship leading to marriage. Bio/phone/photo helpful. NYM B589.

**Friends Describe Me As**—Making Bette Midler look like a librarian with class. If you are not afraid to meet a 5'6", strikingly attractive, funny, warm, earthy, successful Jewish woman who loves music, from rock to classical, dancing, Europe, on and off Broadway, travel and the arts, then perhaps we should talk; but only if you are sensitive, intelligent, creative, tall, 35-50, very successful, handsome, a little off-center, and can appreciate living life to its fullest. Send photo and full length oil portrait, please. NYM K117.

**City Slicker**—Well-heeled, seeks real purty flaxen haired country gal, 28-34. Mid-western farmer preferred. Object: to enjoy the best of both worlds. Picture or sketch. NYM B592.

**Absurd Creative Man**—45-58, wants nimble woman: for everything! NYM B593.

**Summer Is Almost Here**—And I need a playmate, preferably a man who enjoys long weekends exploring. I am a career mother, Jewish and resident of NJ. An interested and interesting man may respond. Photo/phone, please. NYM K118.

**Strictly Personals ads continued on next page.**

## STRICTLY PERSONALS

**Spring Fever!**—Warm attractive, 5'6', Manhattan Jewish female seeks Jewish male, 39-49, to share life's experiences. Interested in art, theater, travel, good movies and long walks. Good sense of humor. Phone. NYM B601.

**First Ad**—Classy, easy to be with, lovely looking, petite "lady" (can be tigress), seeks vibrant, 50 plus, mensch-type attorney or exec eager for partner in living, comforts of home. Photo helpful! NYM V820.

**Successful M.D., 35**—Looking for a classy woman who enjoys books, films, long chats over good coffee. NYM T552

**Bright And Beautiful**—Tall, thin, blond, blue-eyed, athletic, outgoing woman, 30; seeks tall, slim, exceptionally handsome, charming, sincere man in 30's for springtime pleasures. Note/photo. NYM T553.

**Executive Widow, Beautiful**—Creative, alive, educated, supportive, successful. Seeks male partner, 55-65, for fun, friendship and maybe more. Photo/home phone. POB 61 H, Scarsdale, NY 10583.

**A Typically Pretty American Indian**—Slim, would love to meet a nice fellow for a comfortable relationship. Eventually marriage would be nice too. Send phone/note. NYM T554.

**Beautiful Sophisticated European**—Jewish lady, 32, 5'7", slim, NYC, enjoys arts, theatre, travel. Seeks intelligent man to share life with. Bio. NYM T555.

**Prominent Doctor**—Tall, handsome, artistic, Jewish, 30's, looking for love and thin, model-like beauty from lady in her 20's. Photo! Non-smoker. NYM T556.

***NYC Fashion Designer**—Beautiful,* never-married, 30's, seeks CEO Jewish daddy with custody, who loves beauty, home, classic style, town/country, silk/suede. I want my days filled with love for a man and child. POB 1114 NYC, 10028.

**Looking For A Cure**—For spring fever? How about an elegant, tall, attractive, vivacious black lady, 31, in finance, who is warm and caring, with varied interests. Photo/phone. NYM K119.

**6' Cuddly Teddy Bear**—Looking for the right counterpart, 30-45, to share laughter and fun. Photo/phone. NYM T559.

**Singles Bar Burnout**—I have it, do you? Sincere, bright, white female, 30, seeks sensitive and intelligent white male, 30-35, for friendship and possible romance. If you are college educated, enjoy the outdoors, music, Woody Allen, and are able to approach life with a satirical wit, then let's get together and enjoy life. Photo/bio/phone. NYM T560.

**I'm Not Beautiful**—Or tall or slim, but I'm a woman, 57, who loves classical music and good things in life. Looking for a man with similar interests. NYM K121.

**Have Get Will Go**—Smashing, chic, petite, blue-eyed blond, non-smoking Manhattanite, seeks sincere, sensitive, fun-loving, slim, secure Jewish male, 37-49. *Bio/phone/photo, please.* NYM K127.

**Pretty Blond, 44**—Professional, Jewish, likes following Libretti, soft-core jogging, real estate. Seeks financially-secure man, 40-55, to share interests. NYM T567.

**Tall, Dark And Lovely**—Goddess sought by attractive, unusual, lovable, white guy for starring role. You are raven-haired latin, asian or black, 24-38. A sassy, warm, non-smoker with integrity, brains, style and many interests will qualify. Elegance removed, earthiness revealed. Note, phone, photo. NYM T561.

**Millionaire, Handsome, Divorced**—50, 5'6", 140 lbs., athletic, doctorate, low profile, seeks beautiful woman, 28-38, bright, happy, natural, sensuous, great legs/figure. Photo essential. NYM T562.

**Petite And Lively**—Blue-eyed lady, 33, seeks intelligent, educated man, non-smoker, to share cultural interests, the Big Apple, the great outdoors, the Sunday Times. Can't be allergic to cats or commitment. NYM K122.

**Chinese**—Seeks sweet, pretty woman under 33, who needs lot of TLC. NYM K123.

**Beauty, Brains, Great Body**—Jewish female, 32. Super catch. NYM K124.

**European-Born/Bred**—44, executive male with sexy French accent, cosmopolitan, charming, witty, enjoys the arts, history, travel and long walks. Seeks sincere relationship with an under 40, slender, attractive, *intelligent, career woman with sense* of humor, warmth and elegance. Photo appreciated. NYM T563.

**Fabulous Fiery Femme Fatale**—Green-eyed redhead, Jewish businesswoman, 37, seeks male counterpart who is kind, considerate, secure, sense of character/humor. Looking for a partner in every sense of the word. Phone/photo. NYM K125.

**Missing Person!**—Have you seen this man in NYC? Subject is under 50 with sense of humor and sensible streak, interested in the arts and ready to share life. Send whereabouts to pretty health professional, 34, ex-ballerina, Japanophile, ballroom dance fan, happy with her full life, curious about the world. NYM K126

**Very Special Lady**—With a special smile. Attractive, active, adventurous and daring dental assistant, seeks an appealing, stimulative and creative Jewish man, 45-55, with a sense of humor and a lust for life. Bio/Photo. NYM T565.

**Beautiful, Sexy**—Bright woman seeks 40's Prince Charming. Photo. NYM T568.

**Warm Genuine Attractive**—Jewish woman, 53, 5'6", looking to meet a mature, secure Jewish man, 55-65, who still has a little bit of the boy in him to share laughter, friendship and romance. Photo appreciated. NYM B595.

**Bright, Gorgeous Blond**—Sensitive and loving, 28, 5'11", seeks fun-loving, successful, attractive, gentle, spiritual man, over 6'. Photo/phone. NYM K132.

**Spiritually-Minded Woman**—42, 5'7", *trim, a "seeker" after things both ancient* and new age. Attractive, successful, sincere, sensual, health minded, can be somewhat shy at times, loves to dance, learning to sing, likes to think she's open to whatever happens next. Seeks man, kindred spirit, 40-50, somewhat outgoing for whatever. *Letter/phone.* Photo appreciated. NYM K129.

**International, Gracious, Pretty**—Wasp, 32, seeks witty, world-class man for friendship, frivolity etc. NYM B596.

**No Finer Fish Available In Sea**—Not interested in nibbling any more. Ready to bite. Jewish man, 35, highly successful, handsome, fit, family-oriented. Seeking a *petite, sensual, caring and intelligent* woman, age 23-31, to love and honor. Letter and photo. NYM T589.

**Show Biz Attorney**—In Manhattan seeks romantic, spontaneous (maybe even a little adventurous) woman with career who loves Manhattan, beaches, dining out, picnicking. Next step after success, tennis, skiing and beach home is to fall in love and live happily ever after. Your best friend and lover waiting is 37, 5'7", 150, athletic, trim, energetic, dark hair, sensitive and with a sense of humor. Photo/phone/letter. NYM K130.

**I'm Terrific, So Are You**—I'm 39, uniquely attractive, creative, successful, witty, into personal growth and seeking missing ingredient for adventuresome, serious relationship . . . a man who's successful, strong yet vulnerable, values aesthetics more than athletics, sometimes silly, a friend. NYM K131.

**Classy And Captivating**—And in love with life. Very attractive, 5'6", slim and fit, 30's, honest lady - seeking a successful, Jewish, tall, good-looking, fun-loving, 30-45, male to be that special someone. Note/phone/photo. NYM K133.

**Black Male, 50**—College graduate, NYC Police officer retired, wishing to meet attractive and successful lady, 30-40, race unimportant. Phone/photo. Jamaica, NY, POB-68, 11434.

**Bright Manhattan Woman**—Lawyer, 35, attractive, great sense of humor, seeks intelligent, considerate man. Note/phone. NYM T572.

***Man, 60, Artist**—Teacher, thigumajigger,* has one foot in NYC. Seeks bright woman. POB 2762 Portland, OR. 97208.

**Take Your Pick**—Cute chick, slick, 36, LI hick. Would you care to take a dare for a Jewish slender maid so fair? Could we be a pair? MBA gal could be your pal. Could you be that someone special? NYM T574.

**Best One In Lot**—Low mileage, body mint, engine runs perfect, male, 30, seeks female counterpart. Fun and excitement optional and this ain't no Pontiac. Phone/photo/note. Sunday drives standard. NYM B598.

**Good-Looking, Successful Male**—55, 6'1", 175, non-smoker, divorced, athletic, wants partner for golf, tennis, boating, travel, serious relationship. Bio/photo/*phone.* NYM K134.

**Beautiful, Slim Teacher**—5'7", caring, sensitive, warm. Seeks similar qualities in male, successful, 50's-interested in Judaica. NYM B599.

**Seeking 19th Century Cavalier**—Sprinkled by Pan, a dash of El Diablo, 38 and over, who can understand and enjoy a cluttered lifestyle, travel to places seeking treasures not weighted by $. Likes music, dancing, the flicks, life over all, and feels at home in a yurt to a palace. Lady in early 40's, 5'7", old-fashioned in a modern way, European bilingual lives in a castle surrounded by a moat, tired pulling drawbridge alone. Try to beat the bet: all cavaliers are either married or dead. NYM T580.

**New At This**—Country-spirit living, working in beloved Manhattan, loves relaxed, cultural weekends. I'm stylish, pretty, creative, slender, artistic, 31, 5'6', healthy looking for same in male who is truly sincere. Note/photo. NYM B600.

**Forget The Photo**—Very handsome, successful Jewish male, 31, seeks sweet, traditional lady to share the secrets of our feelings and our lives. NYM T575.

**Very Special Man**—Attractive corporate VP, 36, not consumed by work, loves children, likes to have fun, especially NY Mets ball games. Would like to meet a special woman, 5'6" and under, with intelligence, class and looks, for long-term and hopefully permanent relationship. Phone/note. Photo a must - will be happy to supply the same. NYM T576.

**A Beautiful Summer**—Can start with a note. If you are intelligent, warm, untarnished and expressive, this successful, handsome, blue-eyed, Jewish male, 28, 5'10", invites your response and friendship. Photo, please. NYM T577.

**Snobby 1985 Widow**—Wishes warm, endearing friendship with physically-fit man, 50 plus, who has totally adolesced. Man of strength who has a passion for his own successful career and activities, as I do. Who needs at his side a spirited, gracious, cosmopolitan, trim, feminine, pert, pretty, supportive, tender, perceptive woman. My interests are many, both indoors and out but I'm open to learning new ones. NYM T578.

**Intelligent, Warm, Attractive**—Widow, Jewish, loves music, art, travel, nature, people. Wishes to meet an affectionate, refined man, 55-65, financially secure, with similar interests for a warm, sound, developing relationship. NYM T579.

**Animal Trainer**—Horseowner, college grad, 38, 5'10", 195 lbs, rugged, divorced, seeks pretty, slim-figured, affectionate, warm romanticist, sensitive, animal lover who has time for serious relationship, 28-36. Photo/phone. NYM K135.

**Make Me Laugh**—And this cute, confident, high I.Q., black female will follow you almost anywhere, you 50 plus, unattached, secure, loving man. NYM K136.

**29-Year-Old MD**—Handsome, well-built, successful, seeks beautiful, slender, non-smoking, well-educated, preppy Jewish female, 24-30, warm with good sense of humor. Photo, a must. NYM K137.

**Wanted: One Very Special**—Slim, petite, attractive woman who is intelligent and enjoys the finer delights of life including *dining, dancing, etc. Reward: One very* nice executive, 35, who enjoys being with the above....Photo, POB 584 Westchester, NY, 10562.

**Warm, Kind, Caring**—Westchester woman wishes to share act of life. Let's run, *bike, ski, read, and travel. Pretty, slim,* petite, funny, 45, Jewish professional seeks intelligent, caring, stable, successful man for love and committment. Phone/photo. NYM T583.

NEW YORK REAL ESTATE.
FOR PEOPLE ON THE MOVE.
NEW YORK
MAGAZINE

# NEW YORK CLASSIFIED

## STRICTLY PERSONALS

**If You Are A Professional**—Male over 40, looking for an attractive, intelligent Jewish lady, well-educated, witty, sensitive, somewhat athletic and fun-loving, interested in travel, theater, dining and literature. Bio/photo/phone. NYM B614.

**Jewish Widower**—55, professional, 6', very warm, affectionate, physical. Seeking slim, attractive woman of same attributes. Bio/phone/photo opt. NYM B615.

**Single White Male**—Is everything dull in your life and looking for a change of pace? Let's go to Atlantic City and race's. Seeks classy woman. Phone. NYM B613.

**LI Lady**—Looking for new love. Come laugh and play with me, 26, professional, slim and tall. NYM K142.

**International Art-Dealer**—Fun-loving, blonde Wasp, 40, 6', former NYC model, seeks bright, slim, cute, Waspy woman, 28-35, for serious, devoted relationship. I am an affectionate, aware man who loves skiing, fly-fishing, my cats, romantic weekends at my rustic lake house. Nonsmoker. Note/photo/phone. NYM B616.

**Beautiful, Elegant**—High achieving, humorous, woman, 52. Et Tu? NYM K143.

**Classy, Blue-Eyed Blond**—Articulate, loving, independent, witty, mother of twins, 36, seeks confident, caring, financially-secure male for 1 to 1. NYM K144

**Let's Face It**—This pizazz lady, who is financially secure needs male counterpart, 38-48, for partying, dancing and romance. Must have great sense of humor and good appetite. PS, I don't get headaches. Phone/photo/note. NYM B618.

**Shall We Dance?**—Charismatic choreographer, green eyes, blond hair, multi colored personality. Warm, witty, hi-energy beauty. Seeks accomplished, handsome, sensitive, sexy man, 37-46, for a pas de deux. Photo, please. NYM K145.

**Looking To Share**—Fun times and quiet evenings with that special man, who enjoys movies, dining, tennis, beach, dancing, travel, interesting conversation. I'm Jewish, 29, very attractive, slim, 5'4", lively, successful, warm, caring. Photo/phone/note. NYM B619.

**Born-Free Blond**—Career-woman desiring marriage and a child, seeks husband of her dreams, late 30's-early 40's. Birthdate/bio/photo. NYM K146.

**Beautiful Brunette, 34**—Never married. 5'6", 118, Jewish. Intelligent, educated, talented, good background. Traditional values. Great sense of humor. Seeks smart, interesting, successful man, 34-40. Only if you are a decent, kind, and happy man who is marriage-minded; please take a chance and write. NJ NYM B620.

**My Ideal Man**—Is a combination of Tom Leher's humor and Andy Rooney's' imagination/Forbe's wealth a plus. Letter/soft sculpture acceptable. B621.

**Sexy Eyes**—RN, 42, slim, Jewish - seeks successful man, 39-49. Photo. NYM K147

**Be Honest**—Only answer this ad if you are a truly handsome, sincere, successful male, 28-38, preferably Jewish. I've got it all, except the right special man. No reply without photo. NYM K148.

**Sincere And Sensitive**—40, executive, seeks attractive, 28-37, female who enjoys tennis, old movies and romantic evenings. Photo/phone/note. NYM B622.

**Beautiful And Intelligent**—Jewish lady, 23, loves classical music, theater, art, books, seeks sincere successful male, 25-35, for commitment. Photo/bio. POB 1972 432 East 14 St. NY NY 10009.

**Adventurous, Humorous, MBA**—Jewish female, 38, with own business, likes sports, music, games and good times. Seeks male counterpart, 30-50, to enjoy all of the above. Photo. NYM B609.

**Say Something Special**—To someone by placing an ad in NEW YORK Magazine's special "Announcements" Classified Section. Call 212-880-0732.

**Blonde South Shore, LI**—European lady, 5'6", seeks sophisticated, accomplished, 50's, gentleman for a meaningful relationship. Note/photo/phone. NYM B610.

**Dynamic, Handsome Executive**—41, divorced, Italian-American, seeks intelligent, sensuous, shapely lady, 5'1"-5'8", for fun and romance, 28-38. Photo/phone. NYM K140.

**Picture This**—I'm focusing on a warm, witty, adventurous, confident, fit, tall, slightly imperfect and irreverent man, 34-45. I'm a female photographer who is fun-loving, energetic, attractive and sincere. You should be emotionally and financially secure to share attention and affection. Send letter and photo, and we'll see what develops. NYM K138.

**I'm Looking For a "Neat" Ladyfriend**—For a great, 49, good-looking, happy and social Bklyn engineer. NYM B605.

**Moral Character**—Is something that is important to me. You should be a woman who has a strong self-image that you are proud of coupled with the courage necessary to act in a manner that confirms and reflects the values you believe in. You are also hopefully very intelligent (graduate degree preferable), athletic (hopefully work out intensely several times a week), robust, sensual, affectionate, tall (5'8" or taller), healthy and strikingly attractive in a wholesome way, youthful (26 to 34 years old), and desirous of a serious, long-term relationship. I am an Ivy-educated (MBA) male real estate entrepreneur who tries not to take himself too seriously. I have my own real estate investment firm in NJ and teach real estate finance at a NYC graduate school. I participate vigorously in various athletic endeavors like skiing, tennis, etc. and am healthy, do not smoke or use recreational drugs, am 6'4", 200 lb, am legally divorced, and try to be a sensual, affectionate companion in keeping with my Italian heritage. I like to feel that I am attractive and have a light-hearted, youthful outlook. Please send bio, photo (a must), and phone number. NYM B606.

**You Can Have It All**—With this aware, adventurous, caring, dependable, financially-independent and loving 55-year-old man who truly offers to share the best of life with a slender and shapely, self-confident and natural beauty who has a warm smile, is fun to be with, nurturing and compassionate. I'm Jewish, you don't have to be. You can be from 30-50 but, whatever your age, be spirited and youthful in your heart, mind and body. Photo appreciated. NYM K139.

**Black Elegant Female**—Wanted by a nice Italian man, for a nice lasting relationship. Phone/photo. NYM B607.

**The Beauty Of Success**—Don't get scared, I have it all except for love. Stunning, sexy, sophisticated, romantic, psychotherapist, financially-secure, Jewish, 40-year-old woman. My passions are music, theatre, art, fun and laughter. Dying to fall in love with a handsome, successful, loving, 40-50-year-old Jewish nonsmoker. Photo, please. NYM T584.

**Spunk, Sparkle, Slim And Pretty**—Classy, affectionate, professional, Fairfield County lady, enjoys travel, movies, music, sports, dining out and a good sense of humor. Would like to meet well-rounded Jewish professional, 28-38, who is warm, friendly, romantic, tall and secure for fun, adventure and possible happy ending. Phone/note. Photo a plus. NYM T586.

**Successful Handsome Entertainment**—Attorney, 30, seeks attractive, elegant fashion-type woman, 18-25, for fine dining, world-class sailing, and rides out to the beach in Mercedes sports car. Photo a must for a reply. NYM B611.

**Businessman, Jewish, Attractive**—5'8', 155, youthful late-60's. Well-educated, world-traveled. Interested in cultural activities; great walker. Desires to meet good-looking, petite, independent lady with driver's license. NYM B612.

## ANNOUNCEMENTS

**To All Strictly Personal Advertisers**
Fine art photographer requests information and data for book from personal advertisers who are interested in having their photographic portraits done and being interviewed on their experiences with their personal ads. Send photo, story, phone, address to **NYM G809, PO Box 4600, New York, NY 10163, or call 212-556-3211.** Project to start in late April.

**To Marchia M**—Thanks for being a friend, Happy Birthday, 4/21. J. W.

**Hear Ye:**—Seeking intelligent, witty men and women (45-65) to form a select group to meet for socials, cards, trivial pursuit, etc. in pleasant atmosphere. Write. Phone number. NYM T524.

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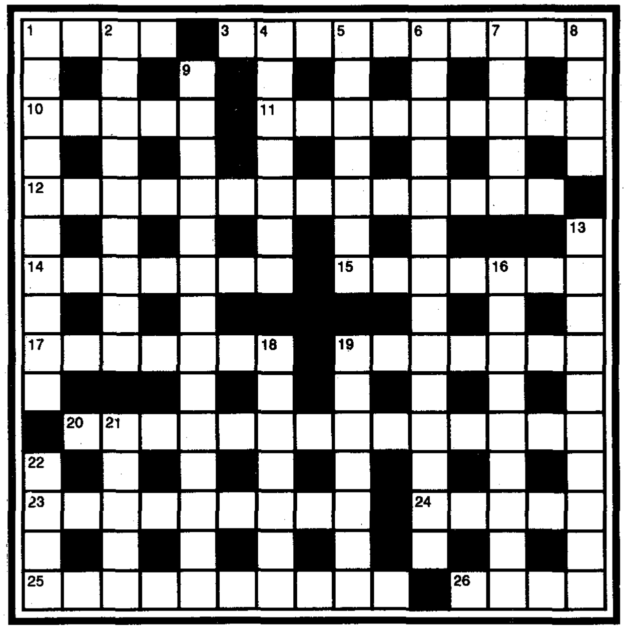
# 'SUNDAY TIMES' OF LONDON CROSSWORD

**ACROSS**

1 Composer given degree and honour. (4)
3 Unrelenting as the devil with both a short line and thick rope. (10)
10 Material for the fourteenth verse? (5)
11 Brown even if not exposed to heat. (9)
12 A liberal in a European country is beside the point for a non-European place. (5, 9)
14 Return dealing with the stock. (7)
15 Heretics who twist the hair on an animal. (7)
17 Removes the black marks from tyrants. (7)
19 The woman to quote back is not a conformist. (7)
20 Preliminary survey for study in a historical topic. (14)
23 A man is kept inside a small room for being against religion. (9)
24 I make a point about one being a fool. (5)
25 Make everyone repeat and use the same sound at first. (10)
26 Among you French he would become energetic. (4)



**DOWN**

1 Seen on the stairs it makes us move swiftly back into a bundle. (10)
2 Shakes obstinate fellows who are in the opposition? (9)
4 In writing a line one makes disorder. (7)
5 Left a girl with a twitch as mad. (7)
6 To make a servant perform in controversy is typical. (14)
7 I am under contract to produce a beach. (5)
8 Current in the restored dynasty. (4)
9 Scholar who shows that the unfamiliar North is held by a defender. (14)
13 Place for a drinker without a lot of treasure. (10)
16 Waiting for the finish of a race. (9)
18 Star one converted into an American politician. (7)
19 Atmosphere caught in a building when some of the locks are removed. (7)
21 A king would make this girl red. (5)
22 The knight without had a party. (4)

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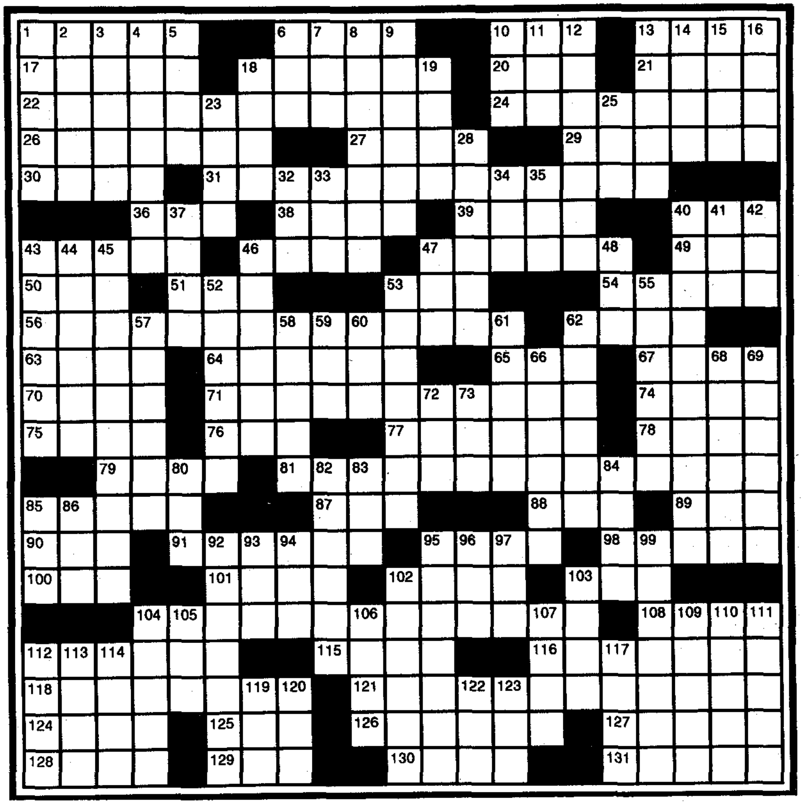
# 'BROOKLYN-BORN': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

**ACROSS**

1 Sugar cubes
6 Fake
10 Jet-flier's problem
13 Word with free
17 Lake of Finland
18 Freshman cap
20 Publicize
21 "—— Shanter"
22 Brooklyn-born composer
24 Brooklyn-born actress
26 Leonidas was one
27 U.S. Pacific base
29 Jeanette's vis-à-vis
30 Songstress James
31 Brooklyn-born singer
36 Small breed of dog
38 Wings
39 Shipshape
40 Foremast sail
43 Wooden rod
46 Partner of proper
47 Raised strips of land
49 Orel's river
50 Top golfer from Japan
51 Finial
53 Cousteau's milieu
54 Underdog's coup
56 Brooklyn-born engineer
62 Manicure item
63 Concocted
64 Seem
65 Andalusian aunt
67 Calendar pgs.
70 Khan namesakes
71 Brooklyn-born rock star
74 Ganges platform
75 Jalousie feature
76 Burmese statesman
77 Go by
78 ". . . baked in ——"
79 Citizen of Riga
81 Brooklyn-born writer
85 Emerson's middle name
87 Ethiopian noble
88 Cuckoo's cousin
89 Lulu
90 Freezer output
91 Arthurian paradise
95 The Campbells, e.g.
98 Scruffs
100 Buddhist sect
101 Modern Persia
102 Molt
103 Finders, at "tag"
104 Brooklyn-born comic
108 Comet's feature
112 Comply
115 Energetic person
116 For best results
118 Brooklyn-born baseball manager
121 Brooklyn-born diva
124 "—— it the truth!"
125 Olive of the comics
126 Backbones
127 Malay canoes
128 Diagnostic film
129 Slangy assent
130 Chunk
131 Gossipy woman

**DOWN**

1 Rental contract
2 Not easily taught
3 Corday's victim
4 Assess proportionally
5 Forwarded
6 Apart: abbr.
7 Kemp or Linden
8 Rearranged word
9 Infinitesimal
10 Fond du ——
11 Need a doctor
12 New Hampshire's rock
13 Shilly-shally
14 Hansoms
15 Melville adventure
16 Upgraded village
18 Pro —— publico
19 Round cheese
23 Golfer Middlecoff
25 Electrical unit
28 Fit for servants
32 Tippler's hangout
33 Wallach from Brooklyn
34 Wine choice
35 Sleazy publication
37 Cassini of fashion
40 Brooklyn-born producer
41 One of the Turners
42 Belfry pest
43 Precepts
44 A game apiece
45 Brooklyn-born director
46 Sty
47 Cartoonist Gardner
48 —— generis
52 Goober
53 Screeches
55 Type of cadence
57 Took a breather
58 Kind of den
59 Spitchcock
60 Future frog
61 Way stations
62 Cinematography ploy
66 Harness, Boer style
68 Actress Kazan
69 Immerses
72 Oktoberfest drink
73 Come what ——
80 Dedicatory words
82 Pressed
83 Is able to
84 Washday residue
85 Pryor's "Oz" role
86 Blackjack card
92 Raj official
93 Biblical refuge
94 My ——, Vietnam
95 Salad herb
96 Meadow
97 Seller's come-ons
99 "Top Hat" star
102 Does a Van Winkle
103 Annual auto race
104 Pier
105 Fuss-and-bother
106 Tars
107 Lubricates
109 "—— a summer's day"
110 —— ease
111 Rabies
112 Greek warrior
113 Cord from coconuts
114 Supper, to da Vinci
117 Catch sight of
119 Place for a fictional catcher
120 Cockney cry for aid
122 Bambi's aunt
123 Confederate Johnny



Solutions to last week's puzzles appear on page 140.

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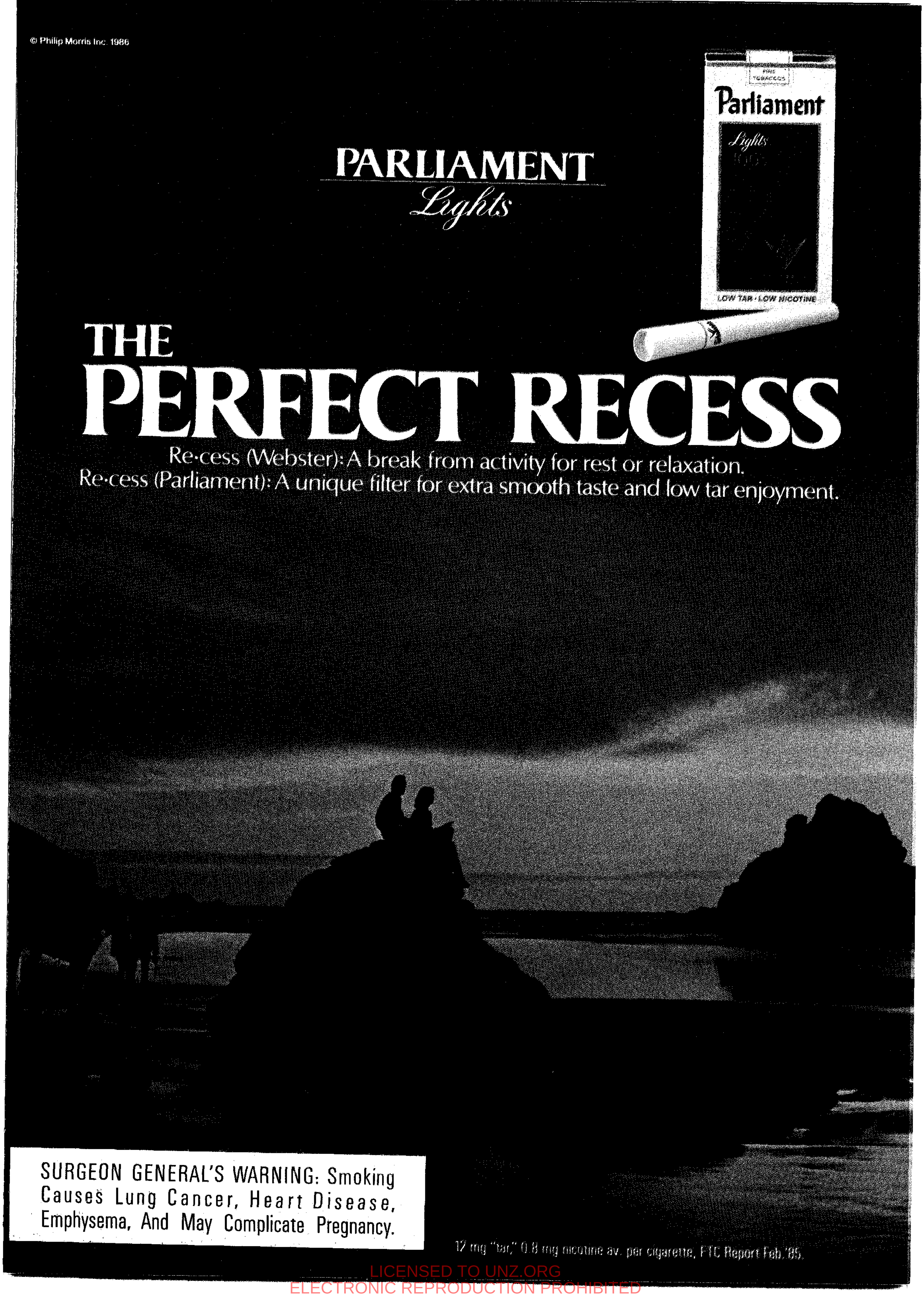
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